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## THE SPRING / SUMMER 2021 Vol. 47 SPRING / SUMMER 2021 EDITION

## Inside Japan's (C)

Secrets of Kyoto Silks
Delicious Shikoku

Book in a Book This issue's contents in Japanese 日本語テキスト付き



#### DELUXE MIRAGE Sensor Bin

デラックスミラージュ



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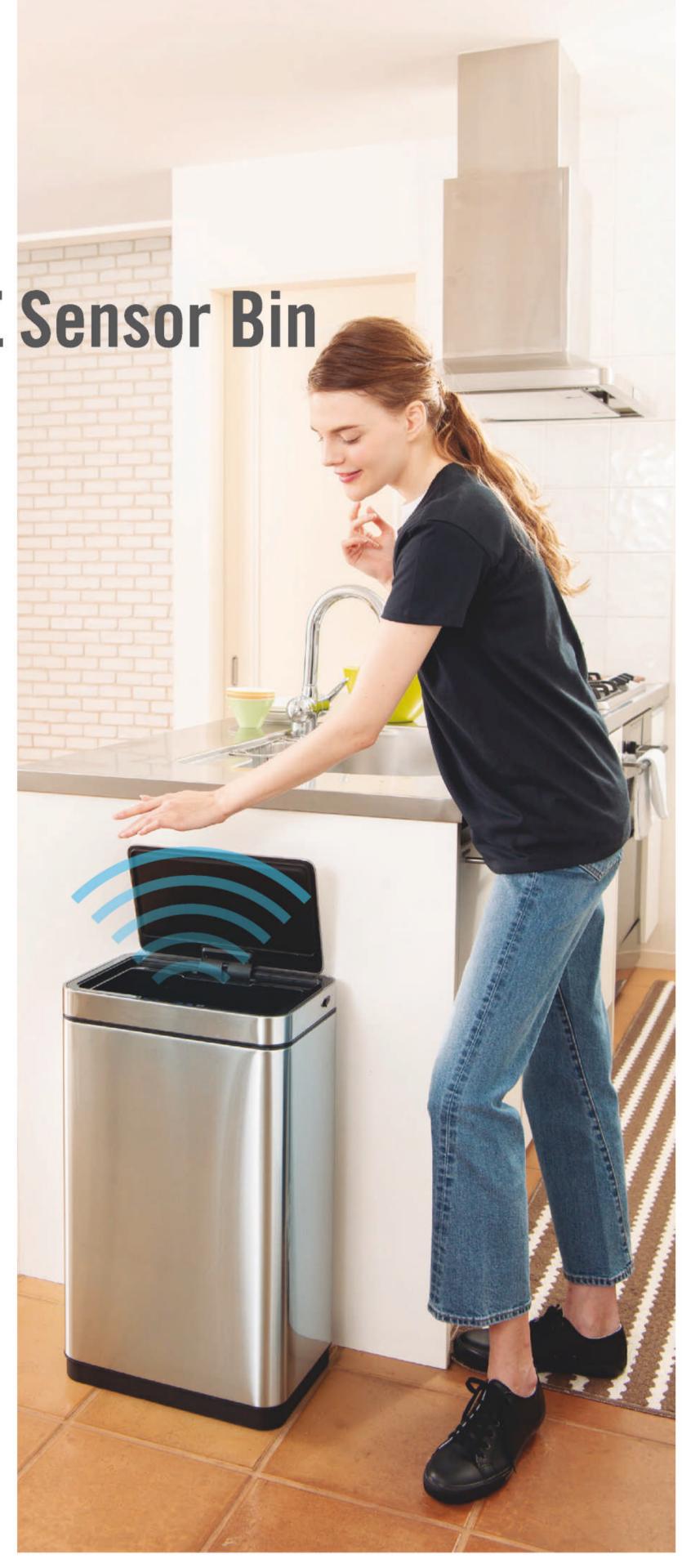
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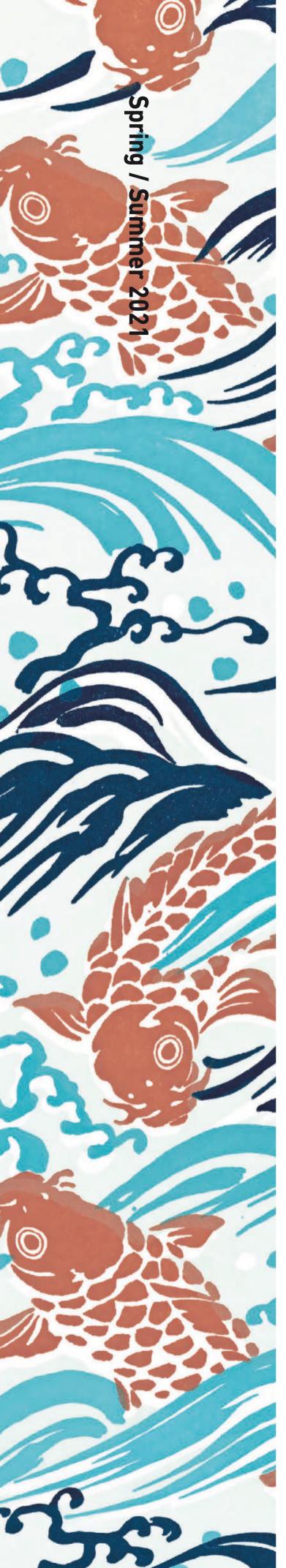
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### Inside Japan's West

#### 012 Shikoku Fresh

The island of Shikoku practically bursts with culinary abundance, from fruits and vegetables lovingly cultivated by devoted farmers to fresh seafood, artisan breads, and even olive oil. We introduce dishes made by skilled chefs using delicacies rooted in the climate and terrain of Kochi, Kagawa, Tokushima, and Ehime prefectures.

#### 023 Japan's Secret Kingdom of Flowers

Kochi prefecture is famous for its wide variety of high-quality blooms for the cutflower industry. Growers receive orders from all over the world. We introduce the wonderful blooms of Kochi and investigate how Japanese culture and lifestyle have nurtured a unique way of looking at flowers.

#### 032 Visiting the Land of Luxury Silks

In 2020 the Tango area of northern Kyoto prefecture celebrated its 300th anniversary as the production center for Tango *chirimen* silk crepe. Workshops in the region have not only preserved traditional techniques but also moved with the times. Sheila Cliffe, a kimono researcher and, since 2020, an ambassador for the Tango Textile Industrial Association, drops in on the artisans of Tango.

#### 046 Sushi Inspirations from West Japan

We travel to the island of Kyushu to meet three sushi chefs who run restaurants with long waiting lists for reservations to dine on classic *nigiri* sushi with a distinctive Kyushu touch. We also present Osaka and Kyoto sushi that are definitely different from those in the better-known Tokyo *Edo-mae* style.

#### 056 All Aboard the Regal Rails

Luxury sleepers with ingenious designs and services, scenic trains that offer unusual experiences, dining cars with gourmet meals made from ingredients produced along the route ... In this article you'll find many unique trains to reshape your idea of rail travel. All aboard for a train journey through western Japan.



ロルサー

#### でかけるを軽く。







#### 006 Rosanjin — What is beauty? What is art?

Rosanjin Kitaoji (1883–1959) was a major force in Japan's art world. But where did his boundless creative energy come from? We take a close look at an extraordinary aesthetic giant.

#### **KIJE Questionnaire with Special Gift** 031

#### **DesignLab** — Architecture / Products 038

Cutting-edge designs that blend old and new in captivating ways

- Architecture: A hotel evoking the city's past and future
- Products: A new challenge for Tajimi tiles
- Products: Gleaming tableware created from Kanazawa gold leaf
- Products: Silver and gold table flowers
- 042 Luxury for the Senses — Prestige properties in the Ryokan Collection
- 063 KIJE Website / KIJE Japan Guide Ebooks
- 064 **KIJE Partner Hotels**
- 066 **Preview of the Next Issue**
- **List of Bookshops / KIJE Online Shopping** 067
- 068 **Subscription Information**

#### 070 **Book in a Book**

The issue's contents in Japanese

Cover:

Photography by Wataru Nishiyama Styling by Mie Abe Tango chirimen fabrics by Kobayashi Somekoubou

These pages: Chiyogami courtesy of Isetatsu

Please note: The prices of products and services featured on the pages of KIJE are quoted in their pre-tax base form, except where otherwise specified. All prices are as of February 17, 2021. Consumption tax should be added to the base price. Base price and shop information are subject to change. Please also be aware that the colors and textures of products shown in the photographs may differ slightly from the actual merchandise.

> Visit the KIJE website: Turn to page 63 for more information



## ROSANIIN

#### —What is beauty? What is art?

Photography by Tsunehiro Kobayashi (pages 8–9 and 11). Special thanks to the Adachi Museum of Art

Rosanjin Kitaoji (1883–1959) was a giant of the Japanese art world in the 20th century. He was a free spirit gifted in ceramics and a wide range of other creative fields from calligraphy to seal engraving to painting and more. This introduction to a few of his best works celebrating nature has been contributed by Takanori Adachi, director of the Adachi Museum of Art in Shimane prefecture. The pieces shown on these pages are either from the museum's Rosanjin Hall, which opened in April 2020, or from Shorantei, a small building redesigned by Rosanjin at the home of the Ando family in Shiga prefecture, where he was a welcome houseguest.

Rosanjin was also a renowned gourmet. In a short treatise titled *Mikaku no bi to geijutsu no bi* (The Beauty of Fine Food and the Beauty of Fine Art) he proclaimed: "I appreciate delicious things. For a long time I've enjoyed delicious food, the best within my reach, the best that conditions have allowed. This goes for my love of art, too. I've sought to appreciate art to the limit of my abilities."

Perhaps the key message to take from this comment is that one can only excel at the things one truly loves. It's only when totally enchanted by something that one can fully see what's good and what's bad. I believe Rosanjin was proposing that the way to train one's taste and to sharpen one's sense of beauty is through this kind of profound engagement. Beauty is not understood with the head, but felt in the heart, and one has to cultivate the heart's powers of perception.

Rosanjin believed that constant devotion to learning is indispensable for anyone who wants to become a true artist or to develop an eye for authentic beauty. His aesthetic sensibility derived from his own powerful sense of self, which was firmly grounded in the depth of his personal experience, and the exquisite harmony of that identity with his spirit of playfulness.

#### Vase with design of iris, Oribe type

Rosanjin was self-taught in calligraphy, painting, pottery, and so on, pursuing each challenge to the ultimate of his abilities. He made this vase around 1952 as he was nearing his final years. He loved the blue-green color characteristic of much Oribe ware, a type of pottery first developed in the late 16th century in what was then the province of Mino (now the southern part of Gifu prefecture). This photograph was taken in the Japanese garden at the Adachi Museum of Art.









Whenever I look at a work of art, I don't concern myself with how skillful it may or may not be. The only thing that matters to me is whether it's good or bad. Skill is a question of technique. Whether something is good or bad depends entirely on the inner essence it conveys.

I'm reminded of this whenever I see one of Rosanjin's creations. If I look for skill alone, I don't see it. However, even when he seems to have dashed off a piece of calligraphy or a painting, or casually tossed off a piece of pottery by hand, it still radiates an inner glow and brims with vitality.

Everything he produced was totally original, whether calligraphy, painting, engraving, metalwork, or lacquerware. All show the same spirit of freedom and dynamic improvisation. "Art isn't something born of planning and artifice," he said. "It's something that emerges moment by moment. To put it another way, it's a succession of rapid improvisations."

At the root of the Japanese aesthetic lies an awareness that things don't stay the same for long. There's a sense of impermanence, constant movement, and transformation. As a Japanese artist, Rosanjin inherited that sensibility and reverence for continuous change in nature, and they seem to have provided the framework for all his artistic endeavors. His enchantment with the enormity of nature probably also explains why he traveled and made long stays in places across the length and breadth of the country.

In fact, he said that he looked to the beauty of nature as parent and teacher. What he meant by this, I think, was that nature itself was art, and he was seeking a world where natural and manmade beauty could be fused as one.

I urge anyone looking at Rosanjin's pieces to keep in mind at all times the natural features and characteristics of the Japanese islands. In so doing, they'll find his work more fascinating than ever, and more familiar at the same time.

#### Vase in underglaze blue

Rosanjin crafted many pieces of porcelain painted with *gosu* blue on a plain white ground. This one dates back to around 1941. The birds perched on a tree branch are depicted with deep affection but also penetrating insight, as one might expect from an artist who saw nature as the source of beauty. Photograph courtesy of the Adachi Museum of Art.





The island of Shikoku practically bursts with luscious flavors. Local ingredients raised by devoted farmers are essential elements in dishes and products created in all four sea-embraced prefectures. Come along on our gourmet tour of culinary delights and other attractions.

Opposite page: The intensely sweet, rich flavor of tree-ripened figs stars in this salad prepared by chef Keiji Suwa. He received delivery of these farm-fresh figs and selected the morning-harvested vegetables at the Kochi Sunday market. This page: A citrus orchard in Ehime prefecture overlooks the Seto Inland Sea. The steeply terraced hillside setting and temperate climate help the trees bear juicy, delicious satsuma oranges. Photography by Masayuki Sakamoto (pages 12, 14–15, and 18–19), Kazuhiko Suzuki (pages 16–17), and Shogo Oizumi (pages 13 and 20–21). Text contributions by Junko Matsuda (pages 13, 14–15, and 22), Shoko Nishimura (pages 16–17 and 22), Yuka Kumano (pages 18–19 and 22), and Sachiho Ii (pages 13 and 20–21) Spring / Summer 2021 Vol. 47



Suwa and his son Kohaku fill their shopping baskets at the Sunday market in the city of Kochi. About 400 stalls line the street, attracting some 17,000 residents and tourists. A surprisingly wide array of local goods is for sale, from fresh vegetables and fruit to dried fish, hammer-forged knives, and potted plants. You may find a tea merchant or a pottery maker set up right next to a vegetable stall. Such vendor variety creates a lively atmosphere.

## Kochi

## The choicest of Kochi ingredients inspire dishes of perfection



At the market Suwa frequents favorite stalls to buy ingredients such as vegetables, tubers, and herbs. His purchase today includes small colored carrots with tender leaves that he prizes for salad, winged beans with delightfully crunchy texture and a hint of bitterness, and sour green bushukan citrus—a dash of its juice adds a refreshingly tart note to dishes.

Italian cuisine is currently all the rage of the food scene in Kochi prefecture. Leading the way is restaurant La Primavorta, which celebrated its 15th anniversary in 2020. Owner, chef, and Kochi native Keiji Suwa trained locally and in Tokyo after graduating from high school. While working at an Italian restaurant in Kochi, he often heard his seniors say, "You just can't do some of the things here that you can in Tokyo."

When he opened his own establishment at the age of 25, he was determined to disprove their negative assertion. He wondered, "Why not seek out the special things that Kochi has to offer and do things that I can do only in Kochi?" He found the answer to his quest in locally produced ingredients ranging from superb vegetables and fruit that thrive in the mild climate to extremely fresh seafood, native breeds of chicken raised with great care, and Tosa Akaushi Wagyu beef. He decided to create Italian-inspired dishes featuring these local treasures.









Right: Many varieties of eggplant are cultivated in Kochi. Suwa selected a few kinds to accompany the quintessential Kochi flavor of katsuo no tataki bonito fillets quickly seared over an open fire, along with battered and deep-fried young green onions pulled for thinning. Only in Kochi can you find such a dish.

Bottom right, from front: Gnocchi made with fine-grained, smooth-textured Tawara Magellan potatoes are served with cubes of chargrilled Tosa Akaushi Wagyu beef and winged beans, grown in nearby Edagawa; the sauce is a reduction of two types of fresh cream with Parmigiano-Reggiano cheese. Behind, a plate of fedelini pasta features Japanese barracuda brought ashore at the Kochi port of Susaki and lightly smoked. Shimeji, shiitake, and wood ear mushrooms, grown in Kochi, add earthy flavor, and edible dahlia and chrysanthemum flowers



established list of the most reliable producers; he knows, for instance, where to go for the best tubers and whom to turn to for vibrant greens. He got to know the owners of the fig orchard Farm Yamazaki (pictured on page 12) through the florist next door to his restaurant. They've been delivering their fully tree-ripened figs to Suwa for the last seven years.

The Sunday market, one of Kochi's famous attractions, takes place within walking distance of Suwa's restaurant. He visits regularly to shop at his favorite stalls. He also receives daily deliveries of fresh produce and seafood directly from farms and fishing ports. Another benefit of working with local farmers is the opportunity to visit them, sometimes collaborating on new cultivars and creating new dishes to showcase them. Like teammates they work together to explore new possibilities. The ingredients provided by many such producers lend indispensable support to Suwa's cooking.





La Primavorta 2-10-1 Harimaya-cho, Kochi City, Kochi; tel. 088-885-7041 6 to 10 PM (last order); closed Sundays and third Mondays Multicourse menus ¥4,500–¥10,500 including tax Reservations required









**Top and left:** Olives are harvested over the course of about three weeks with the help of volunteers. Fruit is handpicked and closely checked for ripeness.

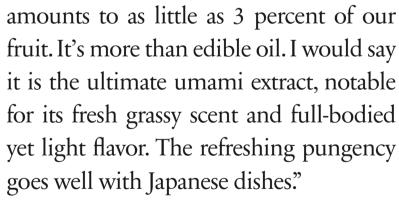
Bottom left: The self-service café with outdoor seating offers a range of food and drinks featuring olive products. The café is closed in autumn and winter when the staff is busy with harvesting and pruning.

Above right: Olive tea has a refreshing aroma and a hint of bitterness, qualities rivaling some fragrant herbal teas. Fresh olive leaves and stems are simmered in a pot of water for 10 minutes, yielding a beautiful bluish-green brew. A high concentration of antioxidants helps make the tea a healthful beverage to accompany any meal. This wonderful infusion has evolved from a long process of trial and error, including experiments with dried leaves and different brewing methods.

Olive seedlings were first planted in Japan in 1907 on Shodoshima, one of Kagawa prefecture's outlying islands that dot the Seto Inland Sea. Today Kagawa produces 96 percent of the olives grown in Japan as increasing numbers of orchards have been planted in the central areas of the prefecture as well. Among them is Oki Olive. Owner Takao Oki, who had formerly worked for a securities company, developed 6.6 hectares of land and opened his orchard business in 2015. The dry, temperate climate of the Seto Inland Sea region and quick-draining, fertile soil help produce healthy trees.

Every year in October, young green olives are picked from the orchard's 1,500 trees, and top-quality, extra-virgin oil is extracted within 4 hours of harvest. Oki olive oil is highly prized by many first-rate restaurants. Oki says, "This precious oil





A guesthouse located on the orchard grounds serves multicourse meals unique in their uses of olive oil. You'll find it enhancing dishes ranging from an assortment of sashimi to a miso soup and even a dessert at dinner. At breakfast a bowl of rice topped with a raw egg yolk receives drizzles of oil as a final touch. The imaginative use of olive oil helps create refined original flavors. By sipping a tea infusion of fresh olive leaves, known for their high antioxidant content, you can enjoy Oki's olives in yet another way.





Top right: Rice cooked in an earthenware pot is topped with an egg yolk on a bed of whipped egg white drizzled with olive oil. Many other dishes such as deep-fried vegetables in a savory marinade and vegetables dressed with vinegared miso also gain new flavors from extra-virgin oil.

Above: Deep green color is characteristic of olive oil extracted by pressing young green fruit right after harvest. As a seasoning, it matches well with salt or soy sauce. The oil's refreshing taste and pungency enhance the delicate flavors of assorted sashimi: Spanish mackerel, sea bream, *nashifugu* blowfish, and octopus.

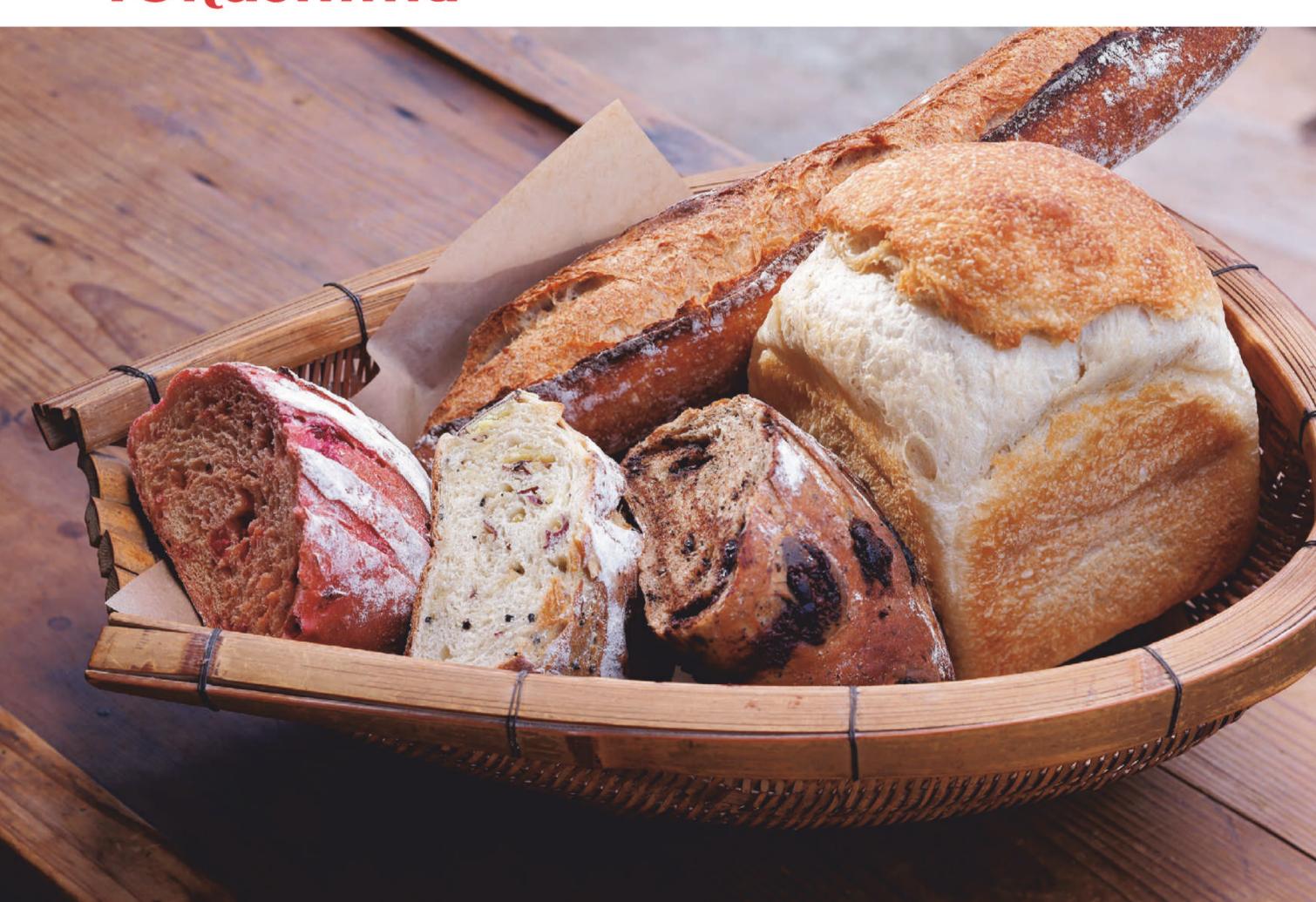


**Oki Olive** 4532 Nishiueta-cho, Takamatsu, Kagawa Tel. 080-1623-7772



## Tokushima

Go local — cultivate, cook, consume



In the town of Kamiyama, Tokushima prefecture, a revitalization effort known as the Food Hub Project is drawing attention from around Japan. The goal of the project is to promote the region's agriculture by nurturing future generations of farmers. With the motto "Farm Local, Eat Local," participants have a four-pronged approach: to farm crops without reliance on pesticides or chemical fertilizers, to prepare the yield with traditional local methods, to consume the resulting dishes and products in support of the region's farm and food culture, and, finally, to sustain farming into the future by raising community awareness of the importance of local production and consumption.

The Food Hub team runs the bakery and grocery Kamapan & Store and the restaurant Kamaya. Most of the rice and vegetables used by these establishments are cultivated on leased plots of land in town, including once-abandoned farmland. Farmers use little to no pesticide and apply only organic fertilizers. The ingredients they harvest benefit from Kamiyama's clean air and water as well as sharp day-to-night temperature variations.

Megumi Shimizu, the executive chef at Kamaya, always tries to make the most of the ingredients supplied by Kamiyama producers. For example, organically grown arugula delivered by a farmer at 5 AM becomes part of a fresh vegetable salad to serve for lunch. A creamy, delicately flavored soup is made with locally grown carrots, and a crisp, savory deep-fried cutlet features Awabiton pork from animals raised humanely in the natural surroundings of Tokushima.

Opposite page, from top: The main dish of this lunch menu at restaurant Kamaya is a deep-fried pork cutlet with tartar sauce flavored by *sudachi* citrus. The salad features arugula, picked and delivered that morning; there is also cold carrot soup. Cooked on a traditional Japanese kamado stove, the rice harvested in Kamiyama packs flavor. Weekly set lunch, ¥1,682. Bakery Kamapan offers a tempting selection of breads. The loaf on the right is baked with a home-cultured starter, and the baguette is made from wheat and rice flours. Also popular are chewy breads such as the rosy-hued loaf baked with locally grown beets, and the chocolate-coffee bread revealing bittersweet flavor.



#### Kamapan & Store 190-1 Jinryo Kita, Kamiyama-cho, Tokushima Tel. 088-676-1077 9 AM to 6 PM Closed Mondays and Tuesdays (open if a national holiday)

Kamaya (same address) Tel. 050-2024-2211 11 AM to 3 PM (last order); to 5 PM (last order) Saturdays, Sundays, and national holidays Closed Mondays and Tuesdays (open if a national holiday)







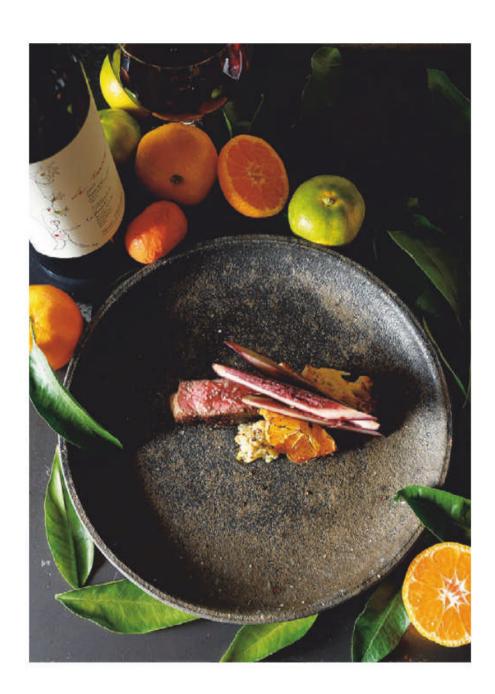
This page, from top: The Kamapan & Store building was constructed of wood with traditional methods to blend into its surroundings. Its roof shape echoes nearby houses. It stands between those homes and the store parking lot, the better to protect their privacy by keeping them out of the sight of cars coming and going on the premises.

The Food Hub Project participants work on leased farm plots around town. Colorful homemade juices have refreshing flavors that are not overly sweet. The red perilla juice is made from pesticide-free perilla leaves, while the kiwi-and-sudachi squash uses house-made kiwifruit sauce and sudachi vinegar, ¥600 each.

Left: Restaurant Kamaya is furnished with tables and chairs made of local Kamiyama cedar, creating a warm atmosphere. Above the counter of the open kitchen a ledge displays wooden name plates of Food Hub Project members.



Above: Owned by the Nagai family for three generations, the Ibaraki Noen orchard thrives in the Himi area of Saijo, a city in eastern Ehime prefecture. Local chefs and pâtissiers seek out the 10 kinds of citrus and a rare variety of Japanese fig grown in this orchard. The family works hard to follow the mantra of second-generation owner Akio Nagai: "Grow unbeatably delicious fruit." His daughter Noriko and her husband, Atsushi (shown at work), use no herbicides. Each fruit is fully tree-ripened, gauged for sugar and acid levels, and harvested only when exacting standards for shipping have been met. Ibaraki Noen fruit products such as juices are also very popular.





The Italian restaurant L'Api perches on a hillside in the town of Iyo with spectacular views of the Seto Inland Sea. Here chef Keisuke Miyagawa (pictured below) creates dishes with ingredients from his birthplace of Ehime prefecture. When he returned home about six years ago after training in Italy, he was surprised anew at the breadth and quality of local foods. "They're not only fresh but also of supreme quality," Miyagawa says. "I feel the power of the wilderness in them."

Working in various regions of Italy, Miyagawa observed that restaurants serve simple preparations designed to bring out the best in the available ingredients. He believes this approach is most suitable for Ehime ingredients, too.

A favorite protein is Hanaga beef, which he features in the main dish of the menu pictured on this page. Raised on

home-mixed feed, in an environment that's as stress-free as possible, Hanaga cattle produce meat with rich flavor that fills your mouth as you savor each bite.

The succulent citrus fruits of Ehime also play a prominent role in Miyagawa's repertoire. "Many types of local citrus have tastes unchanged since the good old days—delicate yet with distinct tartness or sweetness," he points out. "The acids and sugars can create complex flavors in a simple dish."

His preparations reflect his admiration for citrus, which he sometimes bakes as an accompaniment and sometimes turns into preserves and sauces, or juices to use in marinades. At L'Api, you can join the chef's explorations as you taste his imaginative dishes making the most of the fruits' sweetness, sourness, or even bitterness.





Clockwise from top left: A simple roast of aged Hanaga beef is enhanced by baked satsuma oranges and a spicy citrus marmalade. Served as an appetizer, fresh, plump Pacific mackerel is marinated in juice from a lemon-lime hybrid then lightly grilled. Crema catalana is a pudding made with fresh cream; each serving is topped with a sauce of sour citrus fruits, citrus segments dried slowly at a low temperature to heighten sweetness, and a cube of semifreddo flavored with dried citrus and amaretto.



L'Api 2209-13 Kami-Mitani Ko, Iyo, Ehime Tel. 089-916-3088 11:30 AM to 1 PM (last order), 6 to 7:30 PM (last order) **Closed Sundays** Multicourse menus ¥2,700 and ¥6,000 for lunch, ¥8,000 for dinner Reservations required Inquiries and service in Japanese only

#### More Shikoku destinations

#### Kagawa

Though it's Japan's smallest prefecture, Kagawa is rich in history, art, and culture. At Kotohiragu shrine, nicknamed Konpira-san for the god of seafaring, 785 stone steps lead to the main shrine (top

right). Also, look for the Omote Shoin to see fusuma-e sliding-door paintings by Maruyama Okyo; they're now designated Important Cultural Properties. On the shrine grounds an observation platform offers magnificent views.

Kagawa attracts modern-art aficionados with a number of museums devoted to individual artists, including Isamu Noguchi and Kaii Higashiyama. The Marugame Genichiro-Inokuma Museum of Contemporary Art (bottom right) has some 20,000 works by renowned Kagawa-native painter Ino-





Photograph by Tadasu Yamamoto

kuma. The collection is housed in a building designed by Yoshio Taniguchi, architect of some of the world's most beautiful museums.

Kotohiragu shrine 892-1 Kotohira-cho, Kagawa; tel. 0877-75-2121 Grounds open 6 AM to 6 PM; hours 9 AM to 4PM for some services and buildings www.konpira.or.jp (Japanese only)

#### Marugame Genichiro-Inokuma Museum of Contemporary Art

80-1 Hama-machi, Marugame, Kagawa; tel. 0877-24-7755 10 AM to 6 PM (last admission 5:30 PM); closed Mondays (or the next weekday if

Monday is a national holiday), December 25 to 31, and irregularly mimoca.org/en

#### Tokushima

Abounding in coastal and mountain scenery, Tokushima prefecture draws outdoor enthusiasts to such famous sights as the dynamic tidal whirlpools of Naruto and the tranquil seascape of fishing rafts afloat on the calm waters of Uchinoumi lagoon.

Nearby you'll find the Otsuka Museum of Art exhibiting full-size reproductions of masterpieces of Western art on ceramic panels. About 1,000 representations, including the Sistine Chapel (right), Mona Lisa, and Picasso's Guernica, let you enjoy the world's finest artworks while in Japan.

The Awaodori Kaikan hall (top right) is another must-see spot. Here, year-round performances of Tokushima's own Awa Odori dance lure audi-





Photograph ©Otsuka Museum of Art

ences from overseas as well as Japan. House dancers and visiting troupes recreate the excitement of Tokushima's summer festival, which draws more than a million spectators every August.

Awaodori Kaikan 2-20 Shinmachibashi, Tokushima City, Tokushima Tel. 088-611-1611. 9 AM to 9 PM (evening performances currently cancelled) Closed the second Wednesdays of February, June, and October https://awaodori-kaikan.jp/en

Otsuka Museum of Art Naruto Park, Naruto-cho, Naruto, Tokushima Tel. 088-687-3737. 9:30 AM to 5 PM (tickets sold till 4 PM); closed Mondays (or Tuesday if Monday is a national holiday) and irregularly https://o-museum.or.jp

#### Kochi

Rimmed by the Pacific Ocean to the south and mountains to the north, Kochi prefecture is blessed with rich natural beauty. Scenic features range from the rugged capes at Muroto and Ashizuri

with their spectacular ocean views to the pure waters of the Shimanto and Niyodo rivers, where boat trips, canoeing, and fishing are popular.

Kochi's symbol is its castle, an original structure built about 270 years ago. Among fine modern buildings are the structures of the Makino Museum (top right), designed by Hiroshi Naito with curving wooden corridors. They sit in the Kochi Prefectural Makino Botanical Garden, whose vast landscaped grounds are worth visiting year-round.

Another place not to be missed is





the Ino-cho Paper Museum (above) showcasing the 1,000-year history and process of making Kochi's handcrafted Tosa washi; papermaking demonstrations and workshops are offered.

#### The Kochi Prefectural Makino Botanical Garden

4200-6 Godaisan, Kochi City, Kochi; tel. 088-882-2601 9 AM to 5 PM; closed December 27 to January 1 and irregularly for maintenance makino.or.jp

Ino-cho Paper Museum 110-1 Saiwai-cho, Ino-cho, Kochi; tel. 088-893-0886 9 AM to 5 PM; closed Mondays (or Tuesday if Monday is a national holiday) kamihaku.com

Known in Japan as the setting for many famous novels, Ehime prefecture exudes nostalgic charm. Rising on a hill in central Matsuyama is the town's symbol, a large castle whose construction

was begun in 1602 (top right). The donjon is one of only 12 still in existence from before the Edo period (1603–1867). On the castle grounds are 21 structures designated Important Cultural Properties. At the café a faucet dispenses orange juice (top left), a fun experience unique to the citrus paradise of Ehime.

The Dogo Onsen hot springs, featured in Shinto myths, have a very long history. The Honkan public bathhouse (bottom right) was built in 1894 and has been repeatedly extended and ren-







ovated ever since. Designated an Important Cultural Property, it still welcomes bathers today. The atmospheric building and surrounding streets are redolent of the past.

Matsuyama Castle 1 Marunouchi, Matsuyama, Ehime; tel. 089-921-4873 9 AM to 5 PM; to 4:30 PM December and January; to 5:30 PM in August; last admission 30 minutes before closing matsuyamajo.jp (Japanese only)

**Dogo Onsen Honkan** 5-6 Dogo Yunomachi, Matsuyama, Ehime Tel. 089-921-5141

6 AM to 11 PM (last admission 10:30 PM); 1-hour staying limit Only the first floor is currently open. https://dogo.jp

## Japan's Secret Kingdom of

## FLOWERS

#### From Kochi to the World ——

Situated on the south coast of Shikoku, the smallest of Japan's main islands, Kochi prefecture is becoming known throughout the world as a producer of top-quality flowers. Read on to learn how flowers, long a prominent part of Japanese culture, are putting Kochi's name on the map.

Photography by Hoshito Omija (pages 23–27) and Kazuhiko Suzuki (pages 28–30). Text by Toko Suzuki (pages 23–25) and Miki Tsuji (pages 26–29)

# At the end of 2020, an awesome sight greeted visitors to Sogetsu Kaikan in Tokyo. In the entrance stood a huge ball of brilliant gloriosas, 3 meters across, from Kochi prefecture. Japan's flower industry has been hit hard by the coronavirus pandemic. To support flower growers in Kochi, 5,000 stems of gloriosa were purchased through a crowd-funding campaign and arranged by Akane Teshigahara, headmaster of the Sogetsu School of Ikebana.

023

#### **Arrangements that make the flowers happy**

—Interview with Akane Teshigahara



People everywhere love flowers and enjoy making their beauty a part of daily life. But the art of ikebana is not simply for display purposes. My grandfather, Sogetsu school founder Sofu Teshigahara, always said that flowers become human when you arrange them. In other words, the act of arranging flowers is an opportunity to look inward and find oneself.

No two flower arrangements come out exactly the same, even when the same flowers are used. Some people take pains to arrange the flowers just so; others are bolder. Some stick closely to theory and create very mainstream arrangements, while others overthink the process and fiddle endlessly with the flowers. The process and results are different every time. I have taught many students, and I feel that my grandfather's words ring true. Flowers reflect what the person arranging them is thinking and feeling; they are a visible expression of our character.

I believe that ikebana is an art form unique to Japanese culture that is not only about learning technique but also about experiencing personal growth and enhancing communication with others. Personally speaking, every time I arrange flowers, my focus is on how to make them shine. If you try too hard to impose your own personality on them, the flowers will suffer. Tamp down your ego and let the flowers in front of you guide your feelings. If you let the flowers speak for themselves, they will thank you for it.

In that respect, I feel that Kochi flower growers and I share something in common. When I gaze at flowers from Kochi, I can

sense that the growers think of every part of the process—from raising the flowers to shipping them and seeing them put to use—as an integrated whole. They take pride in their work, cultivating flowers with quality and ease of use in mind, so arrangements will show them at their best. The extension of the stems, their even length, the lay of the leaves: each flower is of the highest quality imaginable.

For the arrangement pictured here, I selected yellow and white gloriosas to create a light, spring-like mood. To add color accents I placed dark-purple lisianthuses near the rim of this blue vase, which I made myself. I hope that the flowers will be happy.

Gloriosas, with their distinctive spidery petals, are among Teshigahara's favorite flowers. This arrangement features two Kochi-grown varieties: yellow Lutea and white Caprice Rosé, whose petals are tipped with pale pink. The arrangement has an air of relaxed yet lively motion that evokes spring. The setting here is "Heaven," the serene indoor stone garden designed by renowned Japanese-American sculptor Isamu Noguchi that is in the first-floor plaza of the Sogetsu Kaikan building.

#### Sogetsu Kaikan

7-2-21 Akasaka, Minato-ku, Tokyo
Tel. 03-3408-1154
9:30 AM to 5:30 PM
Closed Saturdays, Sundays, and national holidays
https://www.sogetsu.or.jp/e





#### Reaching out to the next generation

The Nationwide High School Hanaike Battle gives entrants in this ikebana competition only 5 minutes to complete their arrangements. Contestants are the picture of concentration as they work quickly to arrange large branches, bamboo, and colorful blossoms into well-balanced compositions suited to the vase or dish they have been assigned. By the end of the allotted time, they have created innovative works that are often taller than themselves. The competition demands improvisation; it also does not follow the prescriptions of any particular school of ikebana.

The Shikoku qualifying round for the contest took place in mid-November 2020 in the city of Kochi, the capital of cut-flower mecca Kochi prefecture. Held for the first time in Kochi, this round attracted 44 contestants paired in two-person teams. The venue was stocked with Easter lilies, lisianthuses, and other cut flowers provided by local growers. Three teams worked simultaneously on their arrangements in the qualifying round, with two teams competing at the same time in the semifinals and finals. They were judged on such elements as composition, teamwork, and comportment. At the end of the qualifying, semifinal, and final rounds, only one team went on to the national competition.

Contestants raced against the clock while jaunty background music and the emcee's play-by-play account of the action added to the feverish mood, just like a sports meet. In the words of Yuichiro Hinata, head of competition organizer Hanaike Japan Project, the event aims to promote contemporary, creative ways of arranging flowers that defy the perception of ikebana as a stodgy, strict tradition.

Many of the Kochi entrants were relatively new to flower arranging, and a few wore anxious expressions as they worked. Yet two Kochi girls who had only started ikebana six months earlier made it to the finals, despite the stiff competition from other Shikoku prefectures. Their arrangements, composed around locally grown gloriosas and dahlias, seemed to exude a quiet pride. Smiling happily, the girls said that while they had not given flowers much thought before, they were enthralled by ikebana now and hoped to somehow incorporate flowers into their lives from now on. Their future as practitioners of ikebana would seem bright indeed.



**Above: 1.** This dynamic work featuring two large stalks of bamboo earned the top score in the final round. **2.** Team members work quickly, all the while keeping one eye on their rivals. **3.** The two works on the left were the competition winners and the two on the right, by Kochi students, were the runners-up. **4.** Contestants make imaginative use of driftwood and other materials in their arrangements. **5.** Local flower producers and Japan Agricultural Cooperatives Kochi provided nearly 90 types of arrangement materials, stacked by the side of the stage. Contestants chose from this assortment as they liked. **6.** Winners were crowned with circlets of tweedia and other Kochi-grown blossoms.

**Below:** The Shikoku qualifying round was held in the plaza in front of Kochi Station. At the center is competition organizer and emcee Yuichiro Hinata, waving to the crowd.



#### Flowers of Kochi

Introducing some of the prefecture's best-known varieties of cut flowers



The uniquely azure-hued **tweedia** is grown in Kochi year-round in greenhouses in the village of Geisei, which lies between the Pacific Ocean to the south and a mountain range to the north. The most common variety, Pure Blue, has round-ish pale-blue petals that make it popular in bouquets of bridal flowers. Producers are currently developing new pink and red varieties.



Kochi is Japan's top producer of **gloriosa**, known for its distinctive shape and fiery colors. Southern Wind, pictured here, was developed through years of effort to produce a brilliant red color and thick, sturdy stems. Exported as a premium product, Kochi's gloriosas are popular abroad. They are grown in greenhouses and available year-round.

#### **Four more favorites**



#### Dahlia

Colors, shapes, and sizes vary.

Dahlias used to be highly perishable and difficult to keep at home, but more durable varieties have been developed lately. Harvesting occurs between October and June.



#### **Easter lily**

Cultivation of the Easter lily, a pure-white trumpet-shaped bloom, began in Kochi in the 1930s. It can be harvested yearround except in August.



#### Lisianthus

Colors and shapes vary. Lisianthus thrives in the warm, sunny winters of Kochi's coastal plain, but also grows well in cooler mountainous areas during the summer, so it is available year-round.



#### **Epidendrum**

Blooming in round clusters of small blossoms, epidendrum comes in such shades as orange, red, yellow, and pink. Most varieties in Kochi are available between November and May.



#### Flowers that express a Japanese sensibility

—Interview with Naoki Sasaki

associated with the tea ceremony. Unlike the sophisticated ikebana, these tend to be wild blossoms in simple arrangements that highlight their natural beauty. In this regard I feel that they are very Japanese. While growing up in the verdant countryside of Mie prefecture, I saw the beauty of unspoiled nature in the greenery around me. That is why I try not to detract from the inborn beauty of the flowers I arrange, handling each and every stem with care and respect.

The work shown here was inspired by the famous Wind God and Thunder God screen paintings. I arranged lichen-covered branches from trees growing near my studio in Mie with white and green flowers from Kochi prefecture—Easter lilies, lisianthuses, double-petaled Noble lilies, and more—in an asymmetric pattern that creeps, vine-like, across a folding screen more than 3 meters wide.

Japanese are known for their love of nature, and this extends to a preference for an imperfect, more natural look over things shaped by human hands. When exposed to this imperfect beauty, one experiences an indescribable sensation of attentive awe. I always create my arrangements with the idea of projecting this sense of beauty so intrinsic to Japanese culture.

Seasonality is also an important element of my work. Here I have used ume apricot blossoms, the harbinger of spring. Japan is blessed with a profusion of flowers and plants epitomizing each

In Japan, people have long felt a special affinity for the flowers season of the year, and I find that when I work abroad, I tend to have a smaller choice of flowers, not least those with seasonal associations. That always makes me thankful for the natural bounty of Japan and for the unceasing efforts of its flower growers to provide us with so many varieties of the finest quality. In these arrangements I've tried to express my gratitude to the flowers of Kochi and all of Japan. It is a great pleasure to introduce them to people around the world.



Naoki Sasaki was born in Mie prefecture in 1967. He received the Golden Leaf award in the 2005–2006 edition of the *International Annual of* Floral Art, published in Belgium. He has supervised the floral displays at major international events including the G8/G7 summits held in Hokkaido and Ise-Shima, Japan. Publications include Naoki Sasaki: Japanese Contemporary Floral Art (Stichting Kunstboek, 2009). www.naoki-sasaki.com





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**Six winners** will be chosen to receive an originally designed notepad by the Sogetsu School of Ikebana (featured on pages 23–25). Winners will receive one of three designs gloriosa, oncidium, or long-stamen chive.

We look forward to hearing from you!

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Photography by Hoshito Omija

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Shipment of your gift may take time. We ask for your understanding.

## Visiting the land

Facing the Sea of Japan at the northern tip of Kyoto prefecture, the Tango region has been known for its quality silk textiles for 1,300 years. Last year the area celebrated its 300th anniversary as the producer of Tango chirimen, a delicately textured silk crepe used in top-grade kimono. Tango's silk industry has kept this traditional craft alive even as it tirelessly innovates to adapt to the times. As ambassador for the Tango Textile Industrial Association, kimono researcher Sheila Cliffe promotes the charms of Tango chirimen throughout Japan and the world. With Cliffe as our guide, we visit three of Tango's premier chirimen makers.



## of luxury silks **Sheila Cliffe** Born in the United Kingdom, kimono researcher Sheila Cliffe first became mesmerized by kimono during a visit to Japan in 1985. She stayed on and currently teaches kimono culture at Jumonji University near Tokyo. In 2020 she was appointed ambassador for the Tango Textile Industrial Association. https://www.instagram.com/kimonosheila/?hl=ja Cliffe poses here in front of Amanohashidate, a famed scenic spot in the Tango region. Her waist cord, which she designed herself inspired by the attire of a woman in an ukiyo-e picture adds a delightful accent to the pink kimono she found at an antique market. Spring / Summer 2021 Vol. 47 033

## Weaving traditional white silk fabric for seven decades



During the nationwide economic boom of the 1960s, Tango echoed with the busy rattle of looms at work—and nowhere more than in Amino, a major weaving center. Today only a few of Amino's weaving shops are still active, but visitors are still greeted by the distinctive sound of the looms emanating from rows of old-fashioned buildings. Guided by the pleasant clatter, we arrive at Tayuh, a kimono-fabric maker established in 1949.

"I see Tango chirimen as the pillar of the kimono industry," Cliffe says. "The foundation of kimono is white silk fabric, and most of it is produced in Tango. Tayuh has maintained its high standards since the postwar era and continues to make quality kimono cloth."

Tayuh president Hayato Tamoi welcomes us to the shop and shows us around the vast production floor. "The most remarkable feature of Tango chirimen is the soft puckering on the surface, known as *shibo*. This is created by weaving with weft threads that have been twisted some 3,000 times," he notes. "From twisting the

threads to weaving, we do everything in-house at Tayuh."

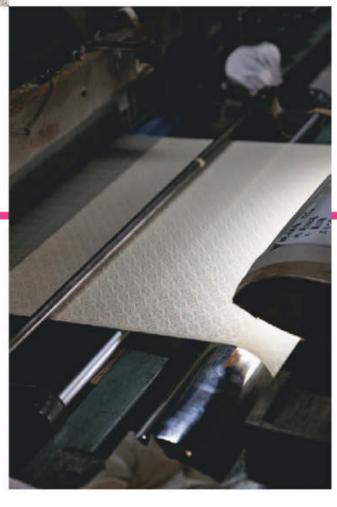
Although much of the production process can be handled by machines, human hands are required for many steps. For example, the first step, *itokuri*, involves winding raw silk threads onto a frame under just the right degree of tension, which can only be achieved by artisans with sensitive fingers and years of experience. The workers also carefully monitor the other steps to make sure the threads don't get tangled or torn apart as they are twisted and woven.

Recently, Tayuh has been receiving overseas orders from companies outside the kimono industry, including interior-design brands and major fashion houses. "We are seeing less demand for white silk fabric as fewer people wear kimono nowadays," Cliffe says. "I hope these techniques will be applied to new fields so they can carry on one of Japan's proud traditions." She also hopes, she adds, that this long-running weaving shop will continue to thrive.











112 Amino-cho Asamogawa, Kyotango, Kyoto Tel. 0772-72-0307 www.tayuh.jp

Opposite page: Inside Tayuh, where around 60 looms clatter away at top speed. Top left and above: Embossed white Tango chirimen bears elegant patterns on its surface. **Top right:** Cliffe with Tayuh president Hayato Tamoi. Above left: Cliffe watches an automatic loom weaving beautiful chirimen fabric. Left: Warp threads are set according to the width of the fabric and wound onto a drum. **Bottom left:** Tayuh has a shop on the premises where visitors can buy masks, shawls, and other original products made of Tango chirimen silk.



Left: After moistening the fabric with a spray, Kobayashi applies the dye with a brush to create a smooth gradation of blue, examined by Cliffe below. Bottom right: An obi sash with ombré plaid patterns matches perfectly with a Tango Blue kimono.

Bottom left: Cliffe models a kimono in Kobayashi's signature Tango Blue.

#### Searching for new colors

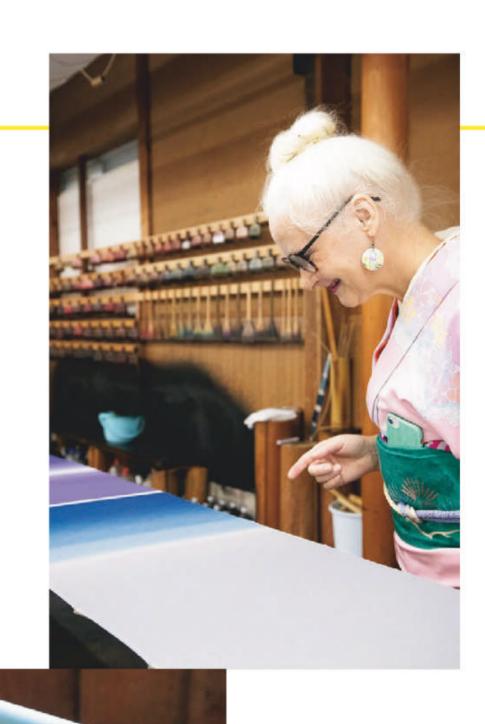
The Amino district in the city of Kyotango faces the Sea of Japan, celebrated for its special shade of blue. There is an artisan residing here who re-creates that same sea blue in kimono fabric. Tomohisa Kobayashi came across a captivating blue dye four years ago and has been working with it ever since. Blue dyes are delicate and challenging to use, as the color rapidly fades when exposed to sunlight. Kobayashi, however, has successfully managed to tweak the original formula and create a long-lasting, translucent hue that he has named Tango Blue, after the sea near his home.

Kobayashi works freehand to dye white silk fabric with different shades of blue. The process cannot be paused midway; he works until he finishes an entire bolt of kimono cloth. "Focus is more important than anything else," Kobayashi says. And indeed, the task requires an extremely high level of concentration—a slight shake of the hand can ruin the work.

"I admire his desire to create work that is revolutionary," says Cliffe. New and exciting dyed works await as Kobayashi continues to challenge himself with more complex colors and designs.



Kobayashi Somekoubou 2718-3 Amino-cho Amino, Kyotango, Kyoto Tel. 0772-72-4975 kobayashisomekoubou.jp



# Spinning silk threads using an ancient technique

Yosano is a beautiful town in a lush natural setting southeast of the city of Kyotango. Here, Tokizo and Asako Sakitsu create unique silk fabrics at Tokizo, their workshop in an old traditionalstyle house.

"He weaves very unusual silk cloth," Cliffe says of Tokizo with admiration. Indeed, this workshop is one of only three in Japan that produce fabrics using the zuridashi-tsumugi method. Usually, thread or cloth is produced first and then dyed, but this method entails dyeing the cocoons first and then spinning thread from them. All of the steps are completed by hand, requiring about 20 days to spin enough thread for one kimono.

"Because natural plant dyes are used, all the threads have colors that may only appear once," Cliffe says. "Hand-spinning also gives a unique warmth and texture to the fabric. The textiles have a charm you can't find in machine-made or synthetic fabrics." Hand-weaving adds another 20 days to the meticulous production process.

Top right: Tokizo Sakitsu works on his handloom, which he has modified over the years in pursuit of optimum results.

Right: Tokizo spins thread from a cocoon. Below: Cocoons colored with dyes made from camellia, cherry, wisteria, mulberry, and other plants, and a sample of thread spun from them. Bottom: The fabrics woven by Tokizo have a warm

look and feel.

Bottom right: Cliffe with Tokizo and Asako Sakitsu.







**Tokizo** 1147-2 Ushirono, Yosano-cho, Kyoto Tel. 0772-42-2552 https://tokizo.jimdofree.com



# A hotel evoking the city's past and future





The Shiroiya Hotel was originally the site of the Shiroiya Ryokan, an inn that operated here for 300 years. The Heritage Tower (above) is an interior renovation of the inn building constructed in the 1970s. The passageway between it and the Green Tower (left) is open to guests and nonguests alike. Management may have changed, but the name of the ryokan lives on, connecting past and future.

#### Shiroiya Hotel

2-2-15 Hon-machi, Maebashi, Gunma Tel. 027-231-4618 3 PM check-in, 11 AM checkout www.shiroiya.com/en Amid office buildings, shops, and apartments, a gentle green slope suddenly comes into view. This is the Green Tower of the Shiroiya Hotel, designed by architect Sou Fujimoto, which opened December 2020 in Maebashi, Gunma prefecture. Though it looks like a hill, it is actually a building façade covered with soil and grass. Small white towers rising out of the green contain a sauna and an art space. Within the grass façade are guest rooms.

The Tone River, which runs through the southwest area of the city, once created an undulating landscape. Fujimoto's idea was to "create a space that evokes scenery from before this city was born, to inspire something new for the city's future." Hitoshi Tanaka, owner of the Shiroiya Hotel, leads a foundation that is participating in a project to better Maebashi through cooperation between the public and private sectors. The project's catchphrase, which was unveiled in 2016, is "Where good things grow." The greening of the Shiroiya building manifests that vision literally.

The hotel's other building, the Heritage Tower, is a Fujimoto-designed renovation of a 1970s structure. The reinforced-concrete interior with exposed original columns and beams has an atrium that ascends through all four stories. Despite the apparent austerity, the brick-tiled floor and shafts of light beaming down from above lend the comfortable feeling of being ensconced in a forest. "I'd like people from Maebashi and visitors to the city to relax in this space as if it were a living room," says Fujimoto.

Photography by Tomoyuki Kusunose and Daici Ano. Text by Yuka Sano

The Heritage Tower lounge, which is open to the public, is dynamically ornamented by Lighting Pipes, an installation by Argentinian artist Leandro Erlich. Fujimoto says, "Creating the atrium reduced the floor area and limited the number of guest rooms, but it's impossible to place a value on the richness of this space." Other works by various artists are featured inside the two buildings.



designed spaces in the Heritage Tower. Shown here, from left to right: Special Room by Michele De Lucchi; Special Room by Jasper Morrison; Junior Suite by Fujimoto.

## <u>DESIGNLAB</u> **Products**





# A new challenge for Tajimi tiles

Tajimi, in Gifu prefecture, has been known for its Mino-ware pottery for more than 1,300 years. But it was not until the turn of the twentieth century that the city's tradition and craft expertise was utilized in the production of tiles. Thanks to artisans and manufacturers with diverse skills in tile-making—everything from making glazes and molds to firing materials—Tajimi is now Japan's top tile producer.

The new Tajimi Custom Tiles brand produces a wide range of tiles through consultation with designers or architects, from original designs to customizations of off-the-shelf products. In October 2020, the company worked with two eminent designers from outside Japan to create unique and innovative tile products.

British designer Max Lamb visited the workshop and talked with artisans, then came up with the idea of using tiles to make complex three-dimensional shapes like those shown above (1: bench; 2: stool; and 3: plinth). Slip-casting technology is used to create the rounded forms. Meanwhile, the deep color of traditional Japanese tiles is achieved with special glazes.

South Korean designer Kwangho Lee used a special Tajimi extrusion molding technique to devise modular loop-shaped tiles. The modules, which at first glance barely appear to be tiles at all, can be layered vertically or horizontally (4: stool and 5: bench), combining in different ways to make structures of infinite variation and interest.



# Gleaming tableware created from Kanazawa gold leaf

Hakuichi is a manufacturer of both Kanazawa gold leaf and many craft products incorporating Kanazawa gold leaf, such as art objects and home goods. As part of its mission to promote gold leaf in Japan and overseas it has released "Haku la table," a tableware series embodying beauty and function. The range, which employs a material engineered in the local Hokuriku area from resin and aluminum, consists of table mats, tea mats, and coasters. Expert artisans make the tableware piece by piece using gold-leaf craft techniques. Varied colors and designs are presented in two lines, Standard (pieces for daily use) and High-End (created with a painstaking 14-step process). All items can be washed with water and disinfected with alcohol. Consider both lines to add panache on special occasions and also grace your everyday table with a little extra sparkle.

Left: Standard-type table mat, ¥4,500 each. Combine gold and silver for an even more gorgeous look. Right: Coasters (left) and tea mats (right).

> Hakuichi https://hakuichi.jp









These demonstration products, which are not for sale, exemplify the designers' prodigious imaginations and individuality, and offer a glimpse of future possibilities for Tajimi tile-making.



Tajimi Custom Tiles offers small-lot tile production to meet specific color, shape, and size requirements. The company has extensive in-house capabilities and cooperates with several other tile makers as well.

#### Tajimi Custom Tiles

10-6-55 Asahigaoka, Tajimi, Gifu https://tajimicustomtiles.jp contact@tajimicustomtiles.jp

#### **Max Lamb**

Max Lamb specialized in three-dimensional design at Northumbria University before entering the Royal College of Art in London to study design products. In 2008 he launched his own design practice. As well as winning the Peter Walker Award for Innovation in Furniture Design in 2003 and the Hettich International Design Award in 2004, he has shown his work in museums and galleries in London, New York, Miami, and Australia. He is active globally. www.maxlamb.org

#### **Kwangho Lee**

Inspired by his grandfather, Kwangho Lee became fascinated with making things by hand from an early age. He studied metal art and design before setting up a design studio in Seoul. A nominee for Designer of the Future at Design Miami/Basel in 2009, he was selected as Artist of the Year 2011 by the Korean Ministry of Culture, and in 2013 was awarded Young Craftsman of the Year by Yéol, a society for Korean cultural heritage. He has held exhibitions in Montreal, New York, Brussels, Berlin, Tokyo, and Seoul. www.kwangholee.com

# Silver and gold table flowers

Nousaku, based in the metal-casting center of Takaoka in Toyama prefecture, produces intricate, delicately wrought table accessories. Its 100 percent tin products include the lace-motif Merletto and the Milky Way-inspired Galassia lines. A special feature of these products is the natural softness and malleability of tin, which allows them to be bent into various shapes for different uses. They can function as coasters when flat, or the sides can be raised to make a petite saucer or tray for small items. The table accessories, available in silver or gold color, come in different sizes. With a little ingenuity, they can be used in any number of eyecatching ways.



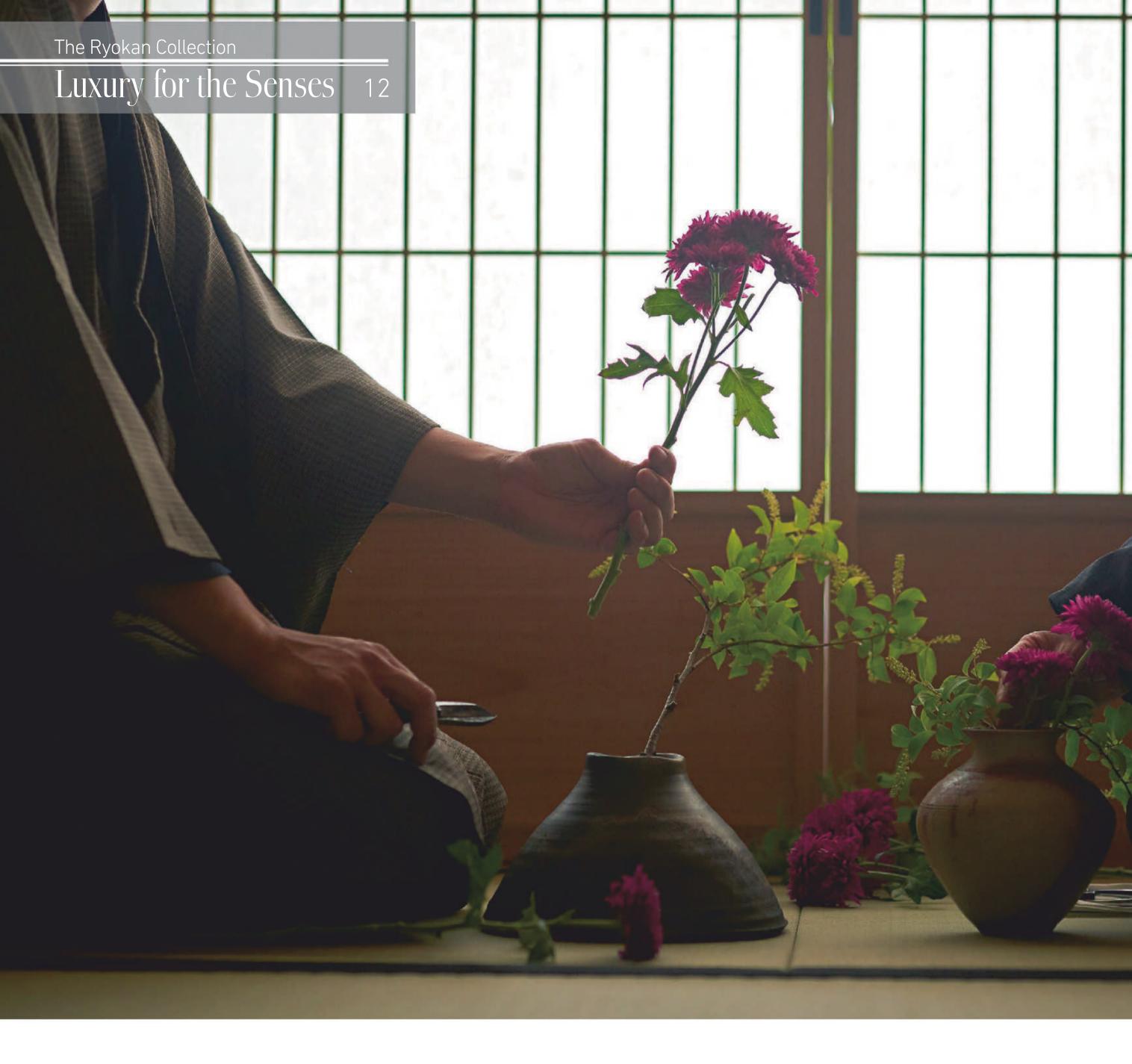
Right: Merletto (three items on upper left) and Galassia (four items on lower right). There are two patterns for each motif. Silver (large) costs ¥4,800, silver (small) ¥3,600, gold (large) ¥5,800, and gold (small) ¥4,200.

#### Nousaku

https://www.nousaku.co.jp/en



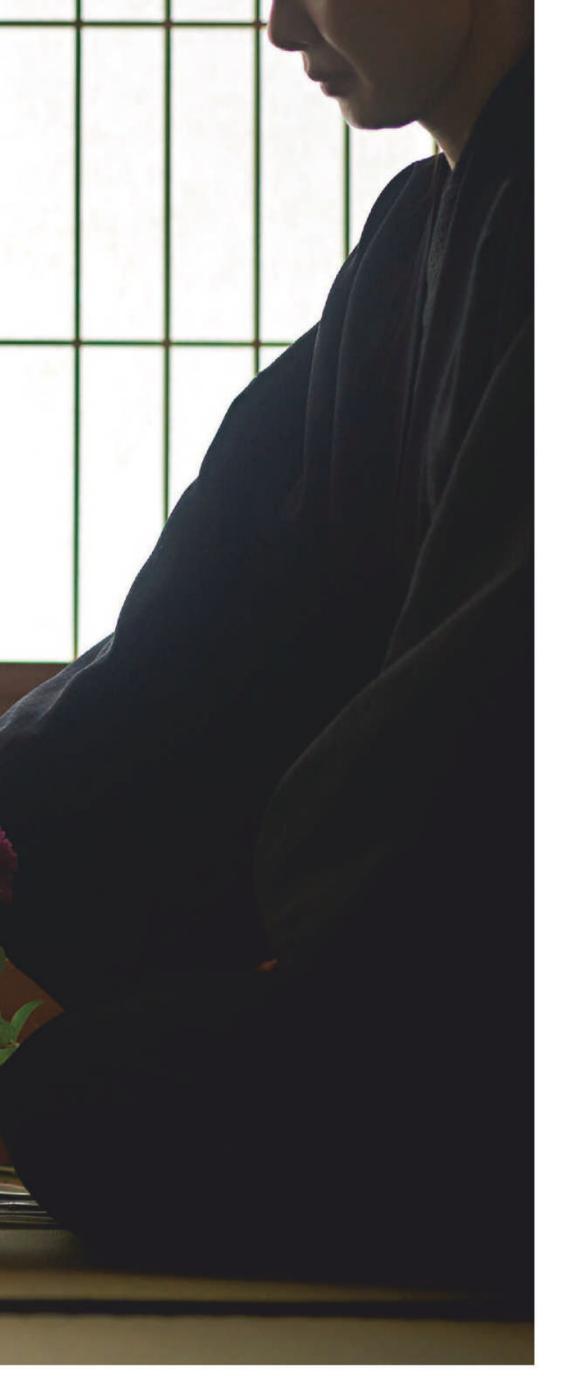
Photography by Kenta Hasegawa (tiles), Hoshito Omija (Hakuichi), and Wataru Nishiyama (Nousaku) Text by Miki Tsuji. Text contributions by Rumi Imaida (Hakuichi) and Karin Kurakata (Nousaku)



# Miyabi — Appreciation for the finer things

Photography by Kenji Kudo. Text by Hiromi Suzuki

The traditional aesthetic of *miyabi*, born in Nara and nurtured in Kyoto, has infiltrated many aspects of the Japanese lifestyle. Nowhere are the graceful taste and refinement encompassed by miyabi more evident today than in the elegant ryokan inns of these two ancient capitals.





une your attention to the history of a destination, and travel becomes a much deeper experience. As you learn stories told in scenes and objects, let your imagination take flight and wonder what life was like back then ... Japan's old capitals of Nara and Kyoto are perfect places to indulge in a timetravel journey of this kind.

In ancient Japan, the capital was the location of the miya, or emperor's palace, and the center of politics and culture. The capital was moved multiple times by different emperors. In 710 the capital known as Heijo-kyo was built in Nara, and it was there that the graceful Tenpyo culture blossomed amid flourishing relations with states beyond Japan's shores. Then, 794 saw the capital relocated to Kyoto and named Heian-kyo, as it remained for over a thousand years. Home to numerous precious World Heritage sites, both Nara and Kyoto enthrall visitors with their beauty throughout the year, starting with breathtaking displays of cherry blossoms in spring. Gaining insight into the Japanese aesthetic concept of miyabi adds an extra dimension to any encounter in these former seats of emperors.

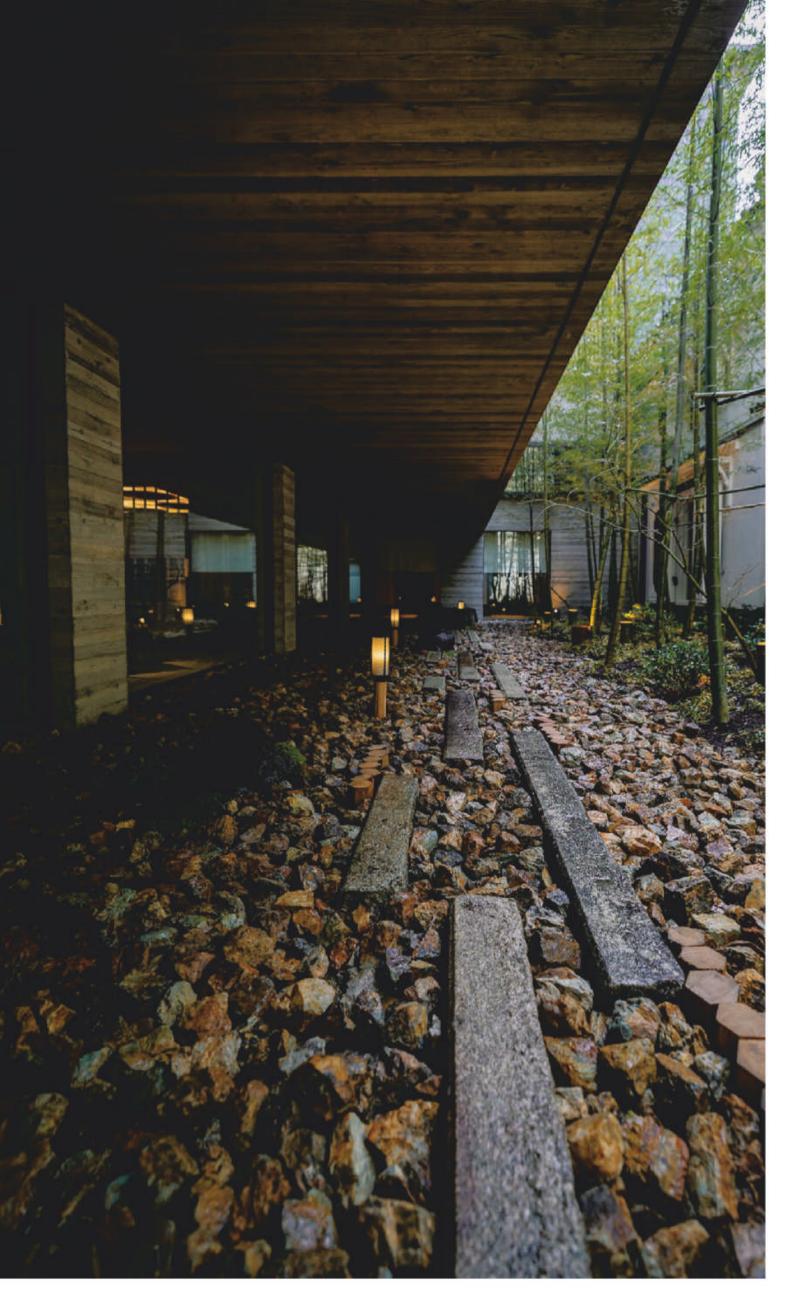
Today miyabi connotes polish and elegance, culture and taste, refined sensibilities, an appreciation of finer things. The term derives from the word miyabu, combining the aforementioned term for the seat of the emperor and -bu, meaning "to become as." In other words, having the feel of the capital—an urbane air—is miyabi: a value of beauty born of the aristocratic court culture that reflected the emergence of grand cities. The term first appears in the Man'yoshu, the oldest anthology of Japanese poetry, compiled during the Tenpyo era. It then gained even wider currency as the



Opposite page: Fufu Nara offers a range of activities giving guests the chance to connect with local culture and nature. Flower-arranging sessions at a tea house in the Yugayama Garden are a popular option.

Above: Measuring more than 120 square meters, the Fufu Luxury Premium Suite is extremely spacious.

Left: At the inn's Tekisui restaurant dishes brim with the flavors of Nara, found in such ingredients as Japanese herbs and heirloom vegetables. Photography courtesy of Fufu Nara





# The Hiramatsu Kyoto

Left: Ornamental stones are just some of the materials repurposed from the 120-year-old townhouse that originally stood on the site. Above: The Deluxe rooms combine materials found in traditional Japanese houses, such as wood, clay, and paper, with contemporary comfort and ease.

Below: Artistically presented Japanese cuisine is served at restaurant Izumi, where diners at the counter can watch the chefs in action.

aesthetic basis of Japanese culture and thought with the growing power of the Kyoto nobility in the Heian period (794-1185). Miyabi has continued to exert influence through the centuries.

From fashions to interiors, rites and festivities, architecture, art and craft, literature, music, food, and more, the miyabi aesthetic has nurtured and refined myriad aspects of Japanese culture. Over the centuries miyabi has also developed into a philosophy of behavior, aesthetic sensibilities, and life itself. To experience the present-day version of miyabi, we recommend a stay in a ryokan redolent of the refinement of the former capitals. Relaxing in spaces alive with traditional Japanese aesthetics, savoring dishes that showcase the best of each season and allow the finely honed skills of the chef to shine, and experiencing the comfort of thoughtful, sophisticated hospitality—time thus spent in soulsoothing luxury is the embodiment of miyabi. Such a journey into the heritage of bygone days is a personal lesson in Japanese beauty cultivated down through history.









**Above:** Ground-floor Deluxe rooms in the inn's annex reveal garden views. All guest rooms have the crisp lines of contemporary *sukiya* style, derived from tea-house design.

Far left: In atmospheric Japanese fashion the passage linking the lobby to the annex is illuminated by the gentle light of lanterns.

**Left:** Entertainment by *maiko* (apprentice geisha) is offered upon request, allowing guests to enjoy graceful *Kyo-mai* dancing and parlor games along with their meal. The ryokan is acclaimed for its artistic seasonal Kyoto cuisine.

#### Fufu Nara

This small luxury resort opened in June 2020 in a corner of Nara Park, where shrines and temples were built in the eighth century. The two-story building, designed by renowned architect Kengo Kuma, embodies the traditional concept of harmonizing a structure with its surrounding garden. The inn harks back to the architecture of the old city, making abundant use of local Yoshino cedar and featuring traditional Nara craftsmanship. From the warm, woodsy atmosphere of the rooms, guests can look out over the greenery of the park. All rooms have outdoor baths offering a hot-spring experience complemented by pleasant breezes.

1184-1 Takabatake-cho, Nara City, Nara 30 rooms

#### The Hiramatsu Kyoto

This urban boutique hotel is celebrated for its building incorporating parts of an old wooden fabric merchant's headquarters that have been restored and repurposed, showcasing details unique to traditional Kyoto townhouses while updating the whole into a modern five-story space. Opened in March 2020 on an atmospheric street close to the center of Kyoto, the establishment offers a chance to experience the aesthetics and ambience of Kyoto city life as it developed over centuries, symbolized by the term *hannari*, which is Kyoto dialect for all that is chic, high quality, and luxurious.

361 Ennogyoja-cho, Muromachi-dori Sanjoagaru, Nakagyo-ku, Kyoto 29 rooms

#### Gion-Hatanaka

The grounds of this ryokan and its exclusive traditional restaurant, located in a bustling historical sightseeing district, transport guests into a haven of stylish tranquility. A favorite of discerning travelers, Gion-Hatanaka offers a "mountain retreat" in the city, a sanctuary of serenity despite its prime urban location. The combination affords a very attractive getaway. Just as distinctively "Kyoto" is the subtle hospitality that includes matcha tea served on arrival and the use of classic fragrances in various settings. Rooms are Japanese-style with traditional furnishings and baths made from Japanese umbrella pine.

505 Gion-machi Minamigawa, Higashiyama-ku, Kyoto

21 rooms

**The Ryokan Collection** is Japan's first consortium of 44 individually owned and operated luxury ryokan and small hotels with a mission to continue the hospitality traditions of *omotenashi*. For reservations and concierge services at these prestige properties, please use the contact information below. www.ryokancollection.com info@ryokancollection.com Tel. 03-6824-1015

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# Sushi Inspirations from West Japan

Meet three highly acclaimed sushi masters who practice their art in the Kyushu region of Japan, garnering nationwide and worldwide popularity. Then discover the distinctive styles of sushi hailing from Osaka and Kyoto, showcased here to highlight their unique contrast with the *Edomae* (Edo-style) sushi tradition.

Pages 46–53 are excerpts from the book SUSHI SHOKUNIN: Japan's Culinary Masters, by Andrea Fazzari, published by Assouline; photography and text ©Andrea Fazzari

Opposite page: Isao Amano prepares his *nigiri* of baby *aji* horse mackerel with *myoga* Japanese ginger, green onion, and kombu kelp.

This page, from top: *Chutoro* medium-fatty tuna lightly marinated in shoyu soy sauce by Isao Amano; Nobuhiro Sakanishi's nigiri of *kohada* gizzard shad, one of the most important fish in Edo-mae sushi; *nodoguro* (blackthroat sea perch) nigiri by Yusuke Seguchi.





One of Amano's most spectacular nigiri is his signature akaika (neon flying squid). Sculptural and regal, like a modernist crown, it is cut to accentuate parboiled strips of curled flesh. This pure white cephalopod is topped with local sea urchin, tobiko flying-fish roe, tricolor sesame seeds, sansho (Japanese prickly ash) leaf, Kyushu sea salt, and kabosu citrus.

Isao Amano—one of the most revered, respected, and beloved sushi *shokunin* in all of Japan—grew up in Kokura, an ancient town in central Kitakyushu, where the historic castle for which it is named still stands. He comes from a close-knit sushi family: his grandfather was a sushi shokunin in Shikoku, and his highly regarded father, Tokio, founded Tenzushi as a street stall in 1939, eventually moving the business indoors 10 years later.

Amano was just three years old when he first tasted his father's inventive *Kyushu-mae* (Kyushu style) sushi—distinguished by his use of local *kabosu* Kyushu-grown citrus and salt in place of shoyu soy sauce. From then on, every evening, his four siblings and parents would enjoy sushi left over from the restaurant with their meal. "I loved it when my father made sushi," he remembers. "He took extra care. I thought he was very cool."

Later, in grammar school, around the time of the 1964 Olympics, Amano would eventually declare his own desire to become a sushi shokunin. During high school, he became his father's apprentice, and the two worked side by side for 42 years until his father's death 17 years ago.

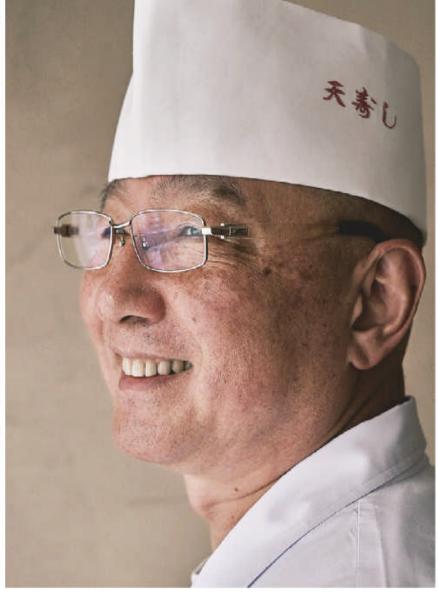
Today, Tenzushi occupies the ground floor of a modern building in Kokura that was constructed by Amano, and that also bears his name. He moved the restaurant to this location shortly after his father passed away. "I do everything—and nothing—differently from my father," he explains. It is thanks to this inherited and innate creativity, acumen, and dedication that Amano has managed to launch Tenzushi into the highest stratum of Japan's sushi scene; reservations must usually be booked more than a year in advance.

At the five-seat counter at Tenzushi, the celestial adventure begins with sweet, dashi-marinated chutoro medium-fatty tuna and lightly salted *otoro* (fatty tuna belly), a notable departure from Tokyo, where



Amano at a tea-ceremony lesson with honorary master Souchi Omori. His dedication and abiding respect for his customers motivates Amano each day and pushes him to practice tea ceremony with ardor.





From left: Behind the counter at Tenzushi Kyomachi; Isao Amano.

ushi is at the heart of Japanese culture. So, too, are the master sushi shokunin featured on these pages. There is no single English word that adequately conveys the meaning of shokunin; while it is typically translated as "craftsman" or "artisan," these definitions fail to express the magnitude and breadth of the Japanese term.

tuna is usually the crescendo of the meal. Another distinguishing characteristic of Tenzushi Kyomachi is the absence of both otsumami appetizers and alcohol—a policy initially put into place by Amano's father, who sought to create a more welcoming environment for both women and children.

Amano employs the Kyushu-style practice of addition, as opposed to the practice of subtraction and minimalism in Edo-style sushi. This is a more decorative and playful approach—unexpected toppings, colors, and seasonings like pepper, ume apricot, and generous amounts of kabosu underscore the fish's freshness, and pack bursts of atypical flavor. Because Kyushu's waters provide varied fish year-round and sushi developed here after the advent of refrigeration, Kyushu-mae sushi shokunin never developed preservation techniques, as Edo-mae chefs had before them.

Amano asserts, "If you have good shari (seasoned rice), everything else will go smoothly." He explains that his rice includes a bit of sugar, unlike the shari most commonly prepared in traditional Edo-mae sushi. His Shiragiku rice vinegar is the same type that his father used, and his pesticide-free rice is produced locally in Kyushu.

#### Tenzushi Kyomachi

3-11-9 Kyo-machi, Kokurakita-ku, Kitakyushu, Fukuoka Tel. 093-521-5540 Reservations required



Tachiuo cutlass fish topped with umezuke pickled apricot and green onion.





From left: A nigiri of young *kasugo* sea bream; Sakanishi at the counter of his shop, Chikamatsu.

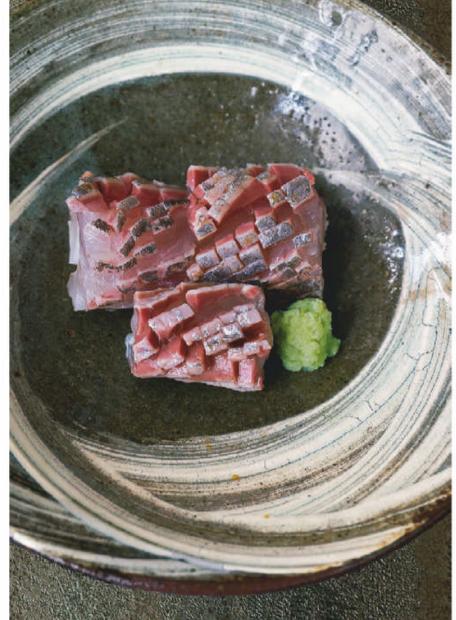
Nobuhiro Sakanishi had just returned from a lengthy trip to Italy before our first meeting. For five consecutive years, he has traveled to the Amalfi Coast, Venice, Verona, Milan, Turin, and Florence—the latter his declared favorite. Standing inside Kikuhide, his favorite knife shop in Hakata, Fukuoka, against a colorful backdrop of handcrafted knives, Sakanishi and I chat about the striking simplicity of Tuscan dishes, lingering on our shared aged-cheese obsession.

With each excursion abroad, Sakanishi allows himself the opportunity to appreciate how small he is in the context of the world at large. The adventure of discovering another culture forces him to grow outside his comfort zone—Japan—and to subsequently grow as a person, he professes. The central role that food plays in Italian life and the significance that Italians place on family align with Sakanishi's

own identity—right down to the special bond often shared between Italian men and their mothers. "I have a mother complex, like Italian men do," he laughs.

Sakanishi was the youngest of four children. His professional path was largely influenced by his uncle, a sushi shokunin with whom he apprenticed after high school. He then went on to work at Kawasho, a legendary sushi restaurant in Fukuoka, where he learned how to prepare Kyushumae sushi, which commonly employs more fresh fish rather than aged, preserved, or simmered *neta* (toppings). However, his culinary approach at Chikamatsu does also incorporate Edo-mae techniques. "Japan is blessed with ingredients, especially fresh fish in Fukuoka," he remarks. "Sushi is fish plus shari seasoned rice plus wasabi. It is made with one's hands. It is simple, but very difficult because it's so simple."





f art is defined as "the expression of what is beautiful, appealing, or of greater than ordinary significance," then fine sushi lies within this realm.





Left, top and bottom: Grilled aji horse mackerel; aoriika bigfin reef squid. Above: Sakanishi at the Kikuhide knife shop in Fukuoka.

#### Chikamatsu

2-6-19 Yakuin, Chuo-ku, Fukuoka Tel. 092-716-5855 By introduction only; reservations required

Every day, Sakanishi searches for that 100 percent perfect fish for his clients, claiming to have found an "ideal" few over the course of his career. "When a fish is in season and just about to lay eggs, it eats a lot and becomes fat and rotund," he explains. "The look of the fish determines perfection." Meanwhile, for his shari, Sakanishi uses a well-known brand of rice, Akita Komachi; the grain is aged for one year as per his specifications. This maturation process induces cracks in the grains that soak up the vinegar, ensuring maximum flavor.

The meal at Chikamatsu begins with seven otsumami appetizers, followed by 12 nigiri. A chasen tea whisk is used to prepare konowata no chawanmushi, a creamy steamed egg custard with tiger pufferfish milt, grilled barracuda, and grated yuzu peel; it is one of the standout appetizers. Three chunks of succulent aji horse mackerel, with a dab of wasabi, are presented on an earthenware plate glazed with swirls of brown, gray, and cream.

Transluscent aoriika (bigfin reef squid)—always the first nigiri—is placed before me on a robin's-egg-blue and gray surface; it is then followed by kohada gizzard shad on a thick, rectangular slab of black pottery. Chutoro mediumfatty tuna then appears as the sixth nigiri. The sequence and progression of flavor—in essence, the creation of the "fifth taste" (savory umami)—echo Sakanishi's aforementioned love of aged Italian cheese.









Yusuke Seguchi has always known sushi. His father was a sushi shokunin whose restaurant, Kikuzushi, was run out of the family home, located on a quiet residential street in Kasuga, Fukuoka. Eventually, in 2013, Seguchi took over and subsequently transformed it into a more modern, stylish, and refined restaurant.

At 37, Seguchi is young to have achieved such stature in the sushi world. He cuts an impressive figure—trim, meticulously groomed, skin glowing, with short-cropped hair. After 10 years of sushi training at Kougyoku Nakasu in Hakata, Fukuoka, his career was launched by a serendipitous meeting with legendary French chef Joël Robuchon, who brought Seguchi to Monaco to serve as his personal chef.

This role exposed him to new experiences and international guests. French cooking taught him to think differently, and, in turn, he enjoyed exposing locals to authentic sushi—even preparing nigiri for Prince Albert's wedding.

Most significantly, though, he learned how to build a life outside sushi—how to sing karaoke, ride horses, hike, and ski—discovering calm and relaxation. Though Seguchi enjoyed this fuller life in Monaco, he had never intended to stay forever; and when his father fell ill just two years after Seguchi arrived in Europe, he promptly returned to Fukuoka to take over the family restaurant.

As he takes his place behind the counter and begins to slice neta (toppings) for nigiri, Seguchi exudes boundless self-assurance; he seems suddenly older than his years. We continue to talk about his restaurant, the process of remodeling, and the patience he acquired while trying to win over his father's regular clients.

At first, they shunned his sushi, which is different in method, flavor, and style. Seguchi uses Yokoi Shuzo red vinegar with no sugar added in his shari seasoned rice, for which he uses Hinohikari rice grown specially for him in Saga prefecture. This larger-grain rice is matured for over one year by a farmer who controls the husking and irrigation precisely per Seguchi's instructions. When cooking his rice, Seguchi is painstakingly precise as to the amount and quality of water that he uses.

"What's great about sushi is that it's so simple," says Seguchi. "It's about the ingredients and bringing out what's there." He then goes on to compare his sushi to the beauty of a single flower stem: "I'm not trying to make a statement with a whole bouquet—just one flower," he explains. "It's not about trying to show off, but rather about where I have trained and all I have accumulated in my life. Sushi expresses each shokunin and who they are."

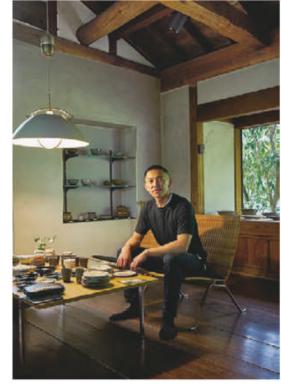
When Seguchi prepares the nigiri, as his slender hands and long fingers first shape the *torozuke* soy-marinated tuna, strips of white fat break apart from umami-packed red flesh. Next, kohada gizzard shad, nodoguro sea perch, *nihamaguri* simmered clam, and *kisu* Japanese whiting introduce flavors that—just as Seguchi said—embody his personality as well as his life experiences, all leading up to this very evening.

Opposite page, clockwise from top left: Kisu (Japanese whiting) nigiri; Seguchi at his counter at Kikuzushi; Seguchi's fish box; preparing the torozuke soy-marinated tuna.

Right: Seguchi's use of Karatsu ware, for which the region is famous, is yet another method that the shokunin uses to express who he is and where he comes from. Each otsumami and nigiri is served in a piece of ceramic art from the Ryuta-gama kiln owned by the Nakazato family, which Seguchi is visiting here.

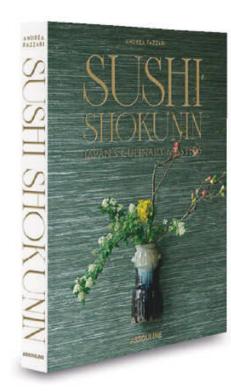
#### Kikuzushi

3-51-3 Kasuga Koen, Kasuga, Fukuoka Tel. 092-575-0718 Reservations required





hrough the daily preparation of sushi, these master craftsmen express their individual identities and their passionate reverence for Japan's singular, bountiful terroir.



Look for more of the stories and photography in "Articles" on the *KIJE* website at int.kateigaho.com

Join Andrea Fazzari's adventures discovering the art of 20 celebrated sushi masters in *Sushi Shokunin*: *Japan's Culinary Masters*, published by Assouline.

To purchase, go to www.assouline.com

Andrea Fazzari is a Tokyobased, James Beard Award—winning photographer, author, writer, designer, and chef whisperer specializing in food culture and travel. She is also the author of Tokyo New Wave: 31 Chefs Defining Japan's Next Generation and the Lowell

Thomas Gold Award winner for Travel Photography. She has created projects for such companies as Cathay Pacific Airlines and Four Seasons Hotels, and for magazines such as Travel + Leisure, Vanity Fair, and Architectural Digest.

www.andreafazzari.com

Special thanks to Kazumi Masuda (www.tokyo-cook.com)

# More Sushi Traditions from West Japan

When you hear the word "sushi," the first thing that may come to mind is the nigiri—fresh neta toppings served atop a bite-size nugget of shari (seasoned rice)—typical of Edo-mae sushi or Kyushu-mae sushi (featured on pages 46-53). Western Japan, however, offers an impressive array of other sushi traditions quite distinct in taste and flavor from the Edo and Kyushu styles. Here we introduce forms of sushi beloved by people in Osaka and Kyoto—presentations rooted in regional culture and refined by dedicated chefs.

Photography by Hisato Nakajima, Norio Asai, Shogo Oizumi, and Masayuki Sakamoto. Text contribution by Shoko Nishimura

Pressed in a small, square wooden box, hako-zushi is renowned for its refined flavors and beautiful presentation. It is said to have been invented at Yoshino-sushi in Osaka by the third-generation owner, who turned it into a sumptuous dish featuring expensive seafood such as sea bream and prawns. The shop has carried on its traditions for the 130 years since then, passing down secrets like how to salt the sea bream, season the simmered conger eel, and cook the omelets perfectly.

nest when eaten freshly made, Edo-mae sushi is generally served with tangy shari D seasoned simply with vinegar and salt. While some Edo-style neta toppings are coated with nikiri-joyu (soy sauce seasoned with sake, mirin, and dashi) or tsume (a thick sauce of soy sauce, mirin, and sugar), Kyushu-style sushi is distinguished for its use of salt and citrus to enhance the delicate flavors and subtle sweetness of fresh fish. In Osaka and Kyoto, sushi was enjoyed mainly as a meal packed for a picnic or a theater visit, so it evolved with the objective of keeping it easy to eat and delicious even in takeout form. The most famous of the many forms of Osaka-style sushi is oshizushi pressed sushi. Oshi-zushi comes in different shapes—it may be neatly pressed in a wooden mold, packed in a wooden tub, or rolled and pressed into a baton shape but in any form, the shari and toppings mingle together to create exquisite flavors as they sit. The toppings are seasoned heavily so that they will keep longer. To complement the strong flavors, the rice is cooked with kombu kelp and seasoned with sugar and vinegar, giving it a faint sweetness. In fact, as they say in Osaka, "Sixty percent of the flavor is in the rice."

# Two types of oshi-zushi



Kodai suzume-zushi is virtually synonymous with Sushiman, an Osaka sushi establishment dating back more than 360 years. The name suzume (sparrow) comes from the plump birdlike shape. Pale pink fillets of kodai sea bream and perfectly cooked rice are either shaped into batons and wrapped in bamboo leaves or packed into a wooden tub with an expert touch.



# Mushi-zushi

This sushi, which is steamed before serving, is especially welcome in cold weather. *Mushi-zushi* is said to have been invented in either Kyoto or Osaka between 1850 and 1870. Ingredients such as grilled conger eel and shiitake are mixed into the sushi rice, which is then arranged in a bowl and topped with shredded egg omelet. (Yoshino-sushi)



# Chirashi-zushi

Chirashi-zushi is decorated with a colorful array of ingredients. Edo-style chirashi-zushi mainly features fresh fish, while sushi lovers in the Kyoto/Osaka area prefer a version topped with generous quantities of delicacies such as grilled conger eel and shreds of omelet, like this chirashi-zushi from Yoshino-sushi.



# Temari-zushi

Elegant temari-zushi (below, in box) is a specialty of Kyoto, the former capital. The bite-sized sushi spheres are favored by geiko (geisha) and their maiko apprentices, as they can be eaten daintily. Such cultural associations make temari-zushi a particularly nice treat to share when visiting. (Shimogamo Ichima, Kyoto)



## Sukeroku-zushi

Named after the protagonist of a famous kabuki play, sukerokuzushi is an assortment of maki-mono rolled sushi and inari-zushi sweet-and-savory deep-fried tofu pouches stuffed with rice. In the Tokyo area, inari-zushi are oblong, while in the Kyoto/Osaka region they tend to be triangular. This box of sukeroku-zushi from Nakamuraya in Kyoto makes an impressive gift.

Yoshino-sushi (main shop) 3-4-14 Awaji-machi, Chuo-ku, Osaka Tel. 06-6231-7181 Takeout 9:30 AM to 6 PM; dine-in 11 AM to 1:30 PM (last order) Closed weekends and national holidays

Sushiman (main shop) 2-3-7 Utsubo-honmachi, Nishi-ku, Osaka Tel. 06-6448-0734 9 AM to 5 PM Closed Sundays and national holidays

Nakamuraya Marinokoji Imadegawa-agaru, Sakyo-ku, Kyoto Tel. 075-781-4048 Closed irregularly; reservations required a day in advance

nakamurayasukeroku.com

**Shimogamo Ichima** 93-1 Shimogamo Nishihangi-cho, Sakyo-ku, Kyoto Tel. 075-791-0101 11 AM to 1 PM, 4 to 10 PM Closed Wednesdays; reservations required

# All Abourd the



# Regal Rails

In 2013, the Seven Stars in Kyushu luxury sleeper first carried passengers in opulent comfort around Japan's third largest island. Since then, more such services have sprung up in other parts of the country, pampering riders as they savor spectacular scenery, delicious seasonal cuisine, and local attractions. Among the most memorable rail cruises are those that traverse different regions in western Japan.



Photography by Takashi Karaki (pages 56–57), Eiji Ebara (pages 60–61), and Shogo Oizumi (page 61); photography on page 62 by Masashi Kuma, Wataru Nishiyama, Hoshito Omija, and Masayuki Sakamoto. Text by Miki Tsuji

# Riding the rails in style

Japan boasts a wide choice of custom-designed train journeys that guarantee passengers an experience of unparalleled luxury. Riders can feast their eyes on a moving panorama that takes in seacoasts, mountains, rivers, and pastoral countrysides, all from the comfort of sumptuously outfitted carriages—perhaps augmented by a meal of gourmet cuisine, or a glass of something from the well-stocked bar.

The stunning design, attention to detail, and excellent service on all of these trains conspire to make an adventure every bit as luxurious as legendary European rail journeys like the Orient Express or Switzerland's Rhaetian Railway, which has been awarded World Heritage status by UNESCO.

Rail tours in western Japan in particular have captivated wellheeled travelers from around the world, and choices continue to grow. The "36+3" train (below), launched in October 2020 by JR Kyushu, offers traditional Japanese-style furnishings, including tatami mats made with soft rush grass from Kumamoto prefecture. The train is also popular for its special onboard programs. Other non-JR rail cruises range from a train running out of Fukuoka that has built-in pizza ovens to one in Gifu prefecture that follows the course of the Nagara River, famed as one of Japan's "Three Clear-Flowing Rivers." Each trip is unique, but they all immerse travelers in dreamlike comfort that makes it easy to forget one is riding on a train.



36+3 Kyushu



This new addition to Kyushu's roster of luxury trains adopts a "Design & Story" theme to transport passengers into another world. Why the name 36+3? Because Kyushu is the world's 36th largest island, and 39, pronounced san-kyu, sounds like "thank you." Carriage interiors are designed by Eiji Mitooka, creator of the trailblazing Seven Stars in Kyushu experience. With their ample use of wood, including intricate kumiko latticework, the train's many private compartments have the ambience of a high-class saloon. (The one shown on the left is in car 1.) Many riders choose lunch or dinner plans that come with meals from well-established restaurants ranking among Kyushu's best. Below is the twotiered gourmet box prepared by Michelin Plate recipient Hanakomachi of Kumamoto (available on Thursdays in private compartments only). Car 4 hosts activities with a Kyushu flavor—a different program for each day of the week, like making your own apricot wine or sampling aged black vinegars. The service's five regular routes cover all of Kyushu's prefectures. Every trip is accompanied by videos of stories about places along the way to enhance travelers' appreciation of the region's land and culture.



Thursday Red Route, from Hakata Station to Kagoshima Chuo Station: Hanakomachi Lunch Plan in two-seat private compartment, ¥25,500 per person (additional ¥19,000 for single occupancy) including tax https://www.jrkyushu-36plus3.jp

# The Rail Kitchen Chikugo Fukuoka

The Rail Kitchen Chikugo, which runs through the Chikugo region of northern Kyushu, was launched in 2019 by Fukuoka-based Nishi-Nippon Railroad. The three-carriage train's cute trademark livery of red and white checks is designed to resemble a tablecloth, and indeed, the train is nothing less than a gourmet experience on wheels. Everything is served from the onboard kitchen, which has its own pizza ovens (below right). There are three meal options, of which the Chikugo Seasonal Special Course is especially popular. As the name suggests, specific dishes vary from one season to another. From March 5 through May 30 the menu highlights fruit produced in Chikugo on trains traveling from Omuta in southwestern Fukuoka prefecture to downtown Fukuoka. The Rail Kitchen Chikugo is the only place where you can taste spring-themed dishes like strawberry and kiwifruit pizza (right) or Hakata Wagyu beef steak with Amaou strawberry sauce as the sights of Chikugo pass by the window.







Chikugo Seasonal Special Course, ¥8,800 including train fare, service charge, and tax https://www.railkitchen.jp/en

# Blue Symphony Osaka and Nara

Kintetsu Railway's Blue Symphony rail cruise aims to fill the hearts of riders with an unforgettable melody as they travel in comfort for 80 minutes from Osaka Abenobashi Station in Osaka to Yoshino Station in Nara. One-person and two-person seats are arranged throughout the chic, luxuriously appointed carriages in singles and also in pairs facing each other across a table (bottom right). Car 2 contains a comfortable lounge with a roomy bar counter (below), where passengers can purchase light meals, Japanese and Western sweets made from specialties of the region, and local sake and other delicious drinks. The menu is extensive, and attendants are on hand to assist any guests who are wondering what to choose.







Adult fare ¥730 in addition to regular ticket https://www.kintetsu.co.jp/foreign/english/blue\_symphony



# Nagara

From Nagaragawa Railway comes the Nagara experience. Since its debut in 2016, the Nagara has acquired a stellar reputation for the mix of natural beauty, culture, and cuisine it offers passengers. The train travels along the Nagara River, the pride of Gifu prefecture and one of Japan's most celebrated waterways, from Mino Ota Station through a valley where clear waters flow between rocky banks (above). The journey passes through the old town of Gujo Hachiman and terminates at Hokuno Station, at the very end of the railway. The scenery is always spectacular, from spring cherry blossoms to fresh summer greenery, glorious autumn foliage, and a white blanket of snow in winter. The train's interior is decorated with local products like Gujo Hachiman noren curtains and Ichinomiya fabric (below). Options include a Lunch Plan with generous portions and the Kawakaze Train Drinking Plan featuring local sake and snacks. There's always something on hand to tempt passengers' taste buds while they savor the landscape outside. The Nagara only runs about 150 days out of the year, mostly on national holidays and weekends, so it's best to check the schedule on the website.



Adult fare ¥510 in addition to regular ticket www.nagatetsu.co.jp/nagara



The grand living-dining room of The Suite, in car 7. Guests can enjoy the view from windows on both sides.

# Touring the west in a hotel on wheels

The three-day, two-night San'yo/San'in Course (Round Tour) departs from Shin-Osaka, stopping on the first day at Okayama so guests can stroll around Korakuen garden (below), and on the second day at Shinji for lunch and a tour of this historic area. The final day includes a stop at Tottori for a visit to the famous sand dunes (bottom) on the way back to Shin-Osaka. Both nights are spent on the train.





# Twilight Express Mizukaze

San'in and San'yo

Twilight Express Mizukaze takes travelers on a grand tour of the San'in and San'yo regions at the western end of Honshu. There are must-see destinations to visit all across this part of Japan, from the Tottori sand dunes to ancient Shinto shrines like Izumo Taisha and Itsukushima Jinja on the island of Miyajima.

When it entered service in June 2017, this high-grade sleeper train replaced and extensively upgraded the accommodations provided by the original Twilight Express, which was Japan's first luxury sleeper express train and operated for 26 years until 2015.

The interior design of the Mizukaze carriages is based on Art Deco themes, combining peerless quality with an air of nostalgia to create an atmosphere closer to that of a first-class hotel than a train. Among the 10 cars are an observation car from which guests can enjoy exquisite landscapes that change with the seasons, a lounge car with a ryurei table for tea ceremony, and a dining car with an open kitchen. (Note: As of February 2021 the dining car is closed until further notice due to the COVID-19 pandemic, and meals are served in guest rooms.)





Above left: The Salon de L'ouest lounge occupies car 5. The program includes an aperitif service on both evenings. Special precautions, such as partitioned seating areas, have been implemented to minimize the risk to guests of COVID-19.

**Above right:** The Suite's bathroom is resplendent in marble with a bathtub especially designed to prevent water from overflowing even if the train shakes.

**Left:** The crew are all customer-care professionals with service-industry experience at top hotels or airlines.

Below: Next to the bathroom is the bedroom. High windows provide a clear view of sunsets and starry night skies.

There are 16 guest rooms of three different types. The most luxurious of all, The Suite, occupies an entire carriage, guaranteeing occupants an experience they will never forget. Guests board from the suite's dedicated entrance with private balcony. As they step inside they are greeted by a spacious living-dining room with large sofas, a generously proportioned dining table, and floor-toceiling windows for panoramic views. Beyond is another room with twin beds, and beyond that a smart, beautifully coordinated private bathroom. There is even a bathtub, a true rarity on sleeper trains, and windows are optimally placed so guests can enjoy the passing scenery while indulging in a long, relaxing soak.

A special feature of Mizukaze tours is a daily off-board excursion. These take passengers not only to the big-name tourist attractions, but also to places that are less known or not normally open to the public. The Mizukaze offers five itineraries with varying routes and durations, but the crown jewel is the San'yo/San'in Course (Round Tour), which travels along the Seto Inland Sea and then the Sea of Japan for a total of two nights and three days. It's a magnificent way to be introduced to both coasts, or to explore these regions again from a fresh perspective.



Choice of five itineraries, including one-way (one night, two days) and round-tour (two nights, three days); plans vary with the season https://twilightexpress-mizukaze.jp/en





# A new era of train travel

# Cruise Train "Seven Stars in Kyushu"

Kyushu

Seven Stars in Kyushu has earned a reputation for innovation at the leading edge of luxury train travel. After nearly eight years of service, its popularity remains undiminished.

One of the big attractions of this splendid train is its interior, created by renowned industrial designer Eiji Mitooka. Each of the 14 guest rooms has a unique design, but they all share an aura of luxury enhanced by traditional Kyushu crafts, like intricate Okawa kumiko woodwork and pottery from Arita's renowned kilns. The menu in the dining car (car 2) has been devised by leading Kyushu chefs to showcase local ingredients. After meals, guests can gather in the lounge (car 1) to savor the best in sake and other spirits while chatting and admiring the starry night sky through the big picture windows.

Seven Stars travels on a number of different routes. Last year, a special seventh anniversary plan offered four days and three nights in Fukuoka, Oita, Miyazaki, and Kagoshima prefectures, with off-board time to explore places like the old port towns of Moji and Mimitsu on foot and to have a go at decorating pottery in the Satsuma-yaki tradition of Kagoshima. Another unusual perk was the second night of the tour, spent away from the train at accommodations amid the natural splendor of the Kirishima mountains.

Above: DX Suite A, in car 7, is the only guest room on the train with a wall-towall window.

Far left: The "Blue Moon" lounge car (car 1). Center left: One seventh anniversary plan was a four-day, three-night cruise that included one night off the train. Guests in the two DX Suites stayed in villas with private outdoor baths at the Tenkū onsen resort in the Kirishima mountains. Other guests stayed at top-class traditional Japanese inns in the Kirishima area. Left and below left: Glamping on the river is a favorite pastime at Tenkū, where the chefs work wonders with local wild mountain vegetables and fresh produce from the resort's own gardens. Below right: The train's livery, in a glossy dark wine red with gold details, takes its inspiration from traditional Japanese

lacquerware.





By adding adventures like these to the sumptuous onboard experience, Seven Stars has upended conventional notions of train travel. It can be expected to continue offering novel new programs in the future.

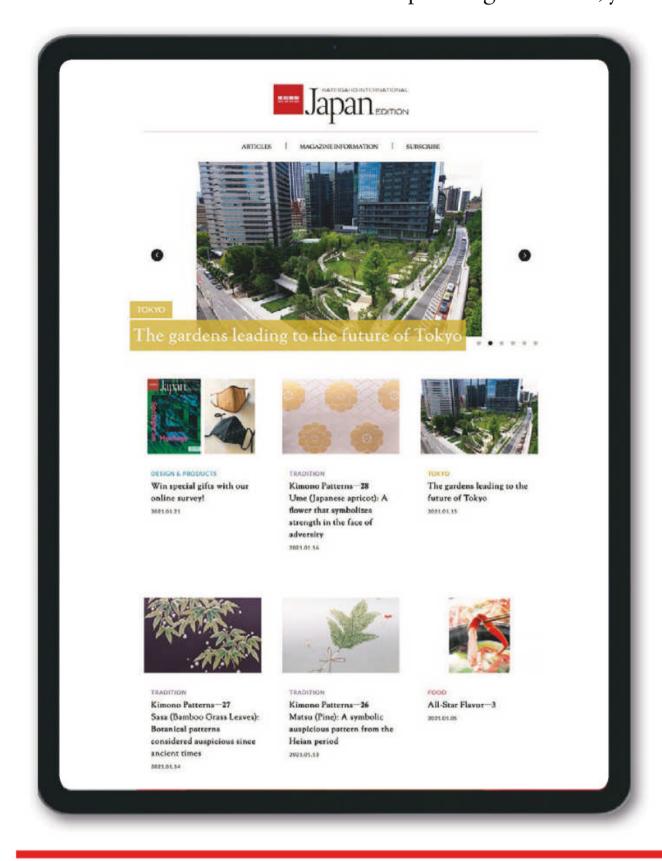
Seven Stars currently operates two-day, one-night tours and four-day, three-night tours. Itineraries vary with the season. https://www.cruisetrain-sevenstars.jp/english

#### **Tenkū**

3389 Makizono-cho Shukukubota, Kirishima, Kagoshima Tel. 0995-76-0777 https://tenku-jp.com/en

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The KIJE website is your definitive source for insight into Japan's culture, arts, and lifestyle. From the latest buzz on hotels and restaurants to upcoming arts events, you'll find plenty to do, see, and read about.



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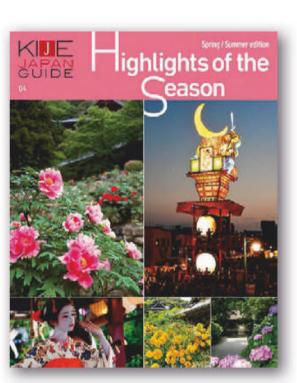




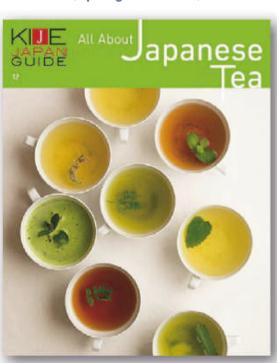
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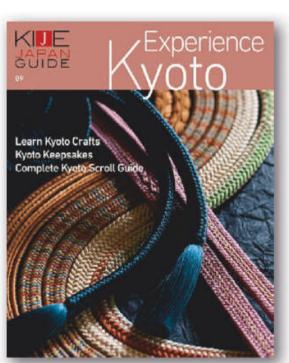




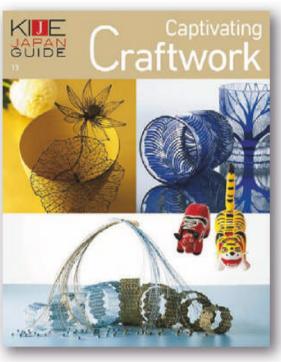
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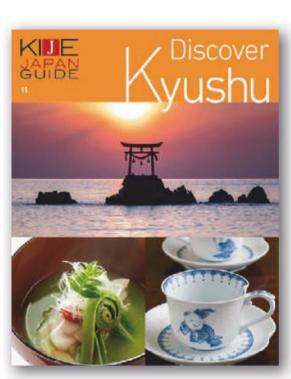
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#### Shinjuku, Tokyo

#### Park Hyatt Tokyo

パーク ハイアット 東京

Park Hyatt Tokyo is justly famous as one of the premier hotels of the world. Its attributes are unsurpassed, including residence-style rooms decorated with original artworks; world-class restaurants and bars; the Club On The Park spa and fitness center; and breathtaking views over the city and beyond to Mount Fuji. Park Hyatt Tokyo has appointed Julien Perrinet as its new executive pastry chef. Perrinet brings the skills and sensibility he developed working in fine establishments in Europe and Asia. "My dream of working in Japan has come true," he says. He adds that he is fascinated by Japan's natural beauty and fine craftsmanship and that he looks forward to the inspiration he is going to find here.

# PARTIER PARTIER HOTELS



Julien Perrinet's love of cooking dates from his childhood, when he learned to bake cakes in the warm atmosphere of his home in France. Wanting to pursue a career in confectionery, he entered culinary school at the age of 14 and continued his training in France, Canada, Qatar, and the Maldives. In 2010, he moved to Asia and worked as the head pastry chef at a luxury hotel in Beijing and at L'Atelier de Joël Robuchon and TWG Tea Company in Singapore.

3-7-1-2 Nishi-Shinjuku, Shinjuku-ku, Tokyo; tel. 03-5322-1234; tokyo.park.hyatt.com 177 rooms, ¥82,225–¥1,265,000 Pastry Boutique open 11 AM to 7 PM; tel. 03-5323-3462

Text by Robert Cameron

■ Unless otherwise noted, rates include applicable taxes and service charges, with the exception of municipal accommodation tax for hotels located in Tokyo and Kyoto. Rates may vary depending on room type and the season of your stay, and blackout dates may apply. All room rates and product prices listed here are current as of February 17, 2021.

#### Shinjuku, Tokyo

#### Keio Plaza Hotel Tokyo

京王プラザホテル

The Keio Plaza Hotel Tokyo is a well-established and popular luxury hotel in the Shinjuku district, in the heart of the city, with a full roster of services for visitors including fine dining, comfortable rooms, and opportunities to experience the ancient culture of Japan. Thanks to its central location, it's the perfect home base for business, shopping, entertainment, and exploring the capital and beyond. On June 5, the hotel will celebrate its 50th anniversary. It opened in 1971 with the mission of being a new "plaza" —a lively place for people to gather and interact. Since then, the Keio Plaza Hotel has welcomed guests from over 100 countries and earned a reputation for top-notch hospitality.



To commemorate the Keio Plaza Hotel Tokyo's 50th anniversary, two of the hotel's sommeliers went to a winery in France and blended an original champagne, Piper-Heidsieck Essentiel by Keio Plaza Hotel, which is now available at the hotel's restaurant and bar lounge, and for sales online. This delicious wine embodies the Keio Plaza's guiding philosophy of friendliness, along with a sweet lingering afternote.

2-2-1 Nishi-Shinjuku, Shinjuku-ku, Tokyo; tel. 03-3344-0111; www.keioplaza.com 1,455 rooms, from ¥40,000

Original champagne "Piper-Heidsieck Essentiel by Keio Plaza Hotel," glass ¥3,200 and bottle ¥20,000 on hotel premises, bottle ¥13,200 for online orders; no international shipping.



■ Use this QR code to subscribe to *KIJE*.

#### Shinagawa, Tokyo

#### **Tokyo Marriott Hotel**

東京マリオットホテル

Despite its convenient location amid the hustle and bustle of the Shinagawa district, the Tokyo Marriott Hotel offers a peaceful atmosphere next to the lush Gotenyama Garden. Just 5 minutes from the major transportation hub of Shinagawa Station, the hotel boasts easy access to Haneda International Airport, Shinkansen bullet trains, and locations all over the capital and the rest of Japan. Next door is Gotenyama Garden, with its beautiful seasonal attractions, such as cherry blossoms, summer greenery, and autumn leaves. The hotel has implemented thorough hygiene management throughout the premises to ensure optimal health, safety, and security, so guests can relax and enjoy the breathtaking scenery and premium amenities.



To provide its guests with the greatest possible comfort and relaxation, the Tokyo Marriott has established the Pure Wellness Room with Airweave, featuring the highest-quality air filtration to remove 94 to 99 percent of particulate irritants including viruses, mold, and pollen. The rooms are furnished with Airweave mattresses, which reduce physical strain and encourage deeper and more restful sleep.

4-7-36 Kita-Shinagawa, Shinagawa-ku, Tokyo; tel. 03-5488-3911; www.tokyo-marriott.com 249 rooms, ¥59,000–¥415,000

#### Hakone, Kanagawa

#### Hyatt Regency Hakone Resort and Spa

ハイアット リージェンシー 箱根 リゾート&スパ

Hyatt Regency Hakone Resort and Spa is a comfortable, modern hotel that carries on the age-old tradition of hospitality in the resort town of Hakone. The area is famous for its beautiful scenery and plentiful attractions, including museums, world-class art galleries, onsen hot-spring baths, and historical sites. The hotel offers spacious rooms in both Western style and Japanese style with tatami mats in the living and sleeping spaces. The Deluxe Twin and Tatami room has a living-room area that includes a low-rise table and floor-level seats and that is also convertible to a futon sleeping area. In winter, guests can relax beside the lounge's openhearth fireplace and enjoy afternoon tea.



Dining Room—Western Cuisine, the hotel's main restaurant, features a dynamic open kitchen in the center. Choose from a variety of seating options such as semiprivate tables partitioned by warm brick and wood or a sumptuous space surrounded by a display of wine bottles. The menu presents the finest ingredients, prepared simply to emphasize their natural qualities.

1320 Gora, Hakone-machi, Kanagawa; tel. 0460-82-2000; hakone.regency.hyatt.jp 80 rooms, ¥33,650–¥141,450

Dining Room—Western Cuisine open for breakfast 7:30 to 11 AM, lunch 11:30 AM to 2:30 PM (last order 2 PM), dinner 5 to 10 PM (last order 9 PM). Buffet breakfast is temporarily unavailable. Hours and operations are subject to change.

#### **Kyoto**

#### Hiiragiya Ryokan

柊家旅館

Hiiragiya, nestled in a quiet neighborhood in the heart of Kyoto, is both a premium ryokan (traditional Japanese inn) and a link to the history and traditions of the ancient capital. Staying at Hiiragiya is like stepping back to a simpler, more natural time. Since its founding in 1818, the venerable ryokan has welcomed legions of guests, including famous writers, artists, and politicians, who have been drawn by the serene elegance, friendly atmosphere, and first-class service as well as the superb traditional Kyoto haute cuisine. Within easy walking distance of Kyoto landmarks such as the Imperial Palace and Nishiki Market, Hiiragiya is the perfect base to explore the city.



Numerous famous people have been attracted to Hiiragiya's serene hospitality over the years, including the beloved writer Yasunari Kawabata. Hiiragiya's new building, opened in 2006, is designed to satisfy the needs of modern guests. The seven guest accommodations offer a tranquil, natural lifestyle, with Japanesestyle rooms and modern amenities. The glass-walled main hall is an open-plan tatami room that can be used for a variety of gatherings.

Nakahakusan-cho, Fuyacho Anekoji-agaru, Nakagyo-ku, Kyoto; tel. 075-221-1136; www.hiiragiya.co.jp

28 rooms, ¥39,600–¥99,000 per person with two meals based on double occupancy

#### **Kyoto**

#### Suiran, a Luxury Collection Hotel, Kyoto

翠嵐 ラグジュアリーコレクションホテル 京都

The beautiful Suiran sits serenely and comfortably on the banks of the Hozu River, amid the leafy lanes and ancient history of the Arashiyama district of western Kyoto. Inside, a lovingly restored building harks back to a simpler time, more than a century ago during the Meiji era, when entrepreneur Shozo Kawasaki built his summer villa here. Restaurant "Kyo-Suiran" inside that building is justly famous for its fine cuisine. Chef Yoshio Matsuse's experience working at the Michelin-starred Arpege, Guy Savoy, and Troisgros restaurants in France informs his culinary creations, which are based on an innovative fusion of French-inspired dishes and traditional Japanese cuisine.



Teppanyaki "Kanzan" inside Kyo-Suiran specializes in unique "French teppanyaki" serving traditional teppanyaki fare along with French ingredients such as caviar and foie gras. With its exquisite cuisine based on seasonal ingredients, fresh seafood, and Wagyu Japanese beef. Kanzan provides a singular dining experience that is enhanced by a location looking out on Suiran's beautiful garden.

12 Saga Tenryuji Susukinobaba-cho, Ukyo-ku, Kyoto; tel. 075-872-0101; www.suirankyoto.com

39 rooms from ¥95,000

Kanzan open 11:30 AM to 2:30 PM, 5:30 to 9 PM. Lunch from ¥12,000, dinner from ¥25,000, excluding consumption tax and service charge. Lunch currently suspended due to the COVID-19 pandemic.

# N ext Issue

The Autumn / Winter Issue 2021 On Shelves in September







Photography by Masayuki Sakamoto

# **Encountering the Beauty of Kyoto**

Fall to winter is when visitors can see the quintessential Kyoto at its most authentic. As colorful autumn foliage turns to snowy scenery, they can explore a rich array of galleries and museums, as well as restaurants serving classic Kyoto cuisine. Also waiting to be discovered are numerous historic shops stocked with finely wrought traditional handmade crafts. Our next issue invites admirers of Kyoto from all over the world to experience the tranquil beauty of Japan's ancient capital. Meanwhile, a second special feature introduces the many attractions of Japan's snow resorts.

Editorial plans are subject to change.



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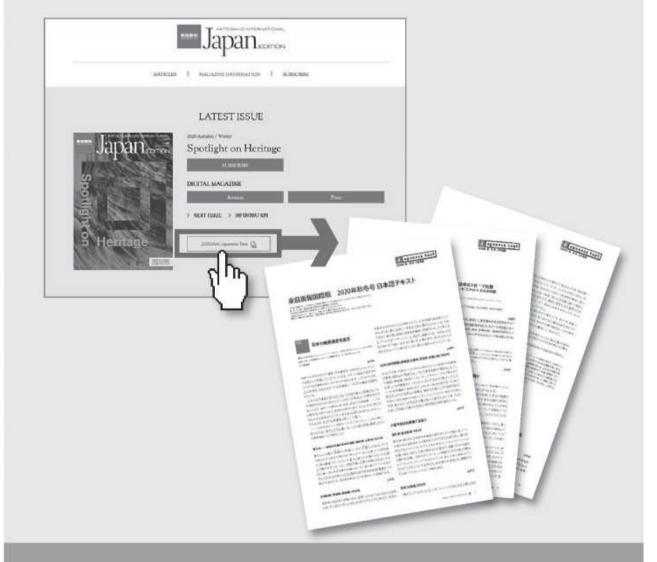
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#### This issue's contents in Japanese

## 家庭画報国際版 2021年春夏号日本語テキスト

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#### 魯山人

#### ---美とは何か? 芸術とは何か?

撮影=小林庸浩(p.8-9、11)協力=公益財団法人足立美術館

p.006

20世紀初頭、日本美術界において縦横無尽の活躍をした北大路魯山人。陶芸以外に書や篆刻、絵画など幅広い分野で才能を発揮した"日本美の巨人"だ。今回は「自然」をテーマとした彼の作品を、島根県の足立美術館、滋賀県の安藤家離れ小蘭亭の所蔵品から紹介。2020年4月には敷地内に魯山人館を開館した足立美術館館長、足立隆則氏が、稀代の芸術家の美意識について語る。

美食家だった魯山人は『味覚の美と芸術の美』と題した小文の中で「私は美味いものが好きで、昔から手の及ぶかぎり、事情の許す限り、美味いものを食って来た。私は美術を愛するところから、これも力の許すかぎり美術の鑑賞を試みて来た」と述べている。

この言葉の意味するところを要約すると「好きこそものの上手なれ」ということではないだろうか。何事も、とことん惚れ込むところから、善し悪しが見えてくるようになる。それこそがものを見る目を鍛える、いわゆる審美眼を研ぐいちばんの道であり、原点であると説いているように思う。

つまり、美というものは、頭で理解するものではなく、心で感じ取るものだから、心の目、心眼を磨け。たゆまぬ研鑽と努力を忘れては、本物の作家にはなれない、本物の美を見極める力は備わらないと言いたかったのではないだろうか。

絶対的な体験に裏打ちされた「強い自我」と「遊び心」、その絶 妙な調和が魯山人の審美眼であったのだ。

#### 於里遍あや免花入

書も絵も作陶もすべて独学で道を究めた人であった。この花入は晩年に近づかんとする1952年頃に作られた。桃山時代に美濃で生まれた織部特有の緑釉の深い味わいは、魯山人の好むものだった。写真は所蔵されている足立美術館の日本庭園で撮影。

#### p.007

#### 足立美術館

魯山人や日本画の巨匠、横山大観をはじめとした見事なコレクションと、5万坪にも及ぶ日本庭園が魅力の美術館。生涯で20万~30万点を作ったといわれる魯山人の作品から、選りすぐりの約400点の名品を所蔵、2020年4月には「魯山人館」を開館した。2021年4月1日~6月30日の期間、魯山人館開館1周年記念として「北大路魯山人一美と食の芸術家一足立美術館の名品を一堂に」を開催予定。代表作のほか最新の収蔵品など約120点が展示される。

島根県安来市古川町320 Tel.0854-28-7111 www.adachi-museum.or.jp

#### p.008

#### 織部かすみ大平鉢

7ページと同じく織部焼の作品。魯山人は織部の「絵がよく図案化されている」 点も好んだという。この大平鉢の見込みには、美濃の山中でかすみ網を張り、鳥 をとる景色が描かれている。滋賀県長浜市、安藤家離れ 小蘭亭所蔵。

#### p.009

#### 安藤家離れ 小蘭亭

魯山人が30歳の頃、滋賀県長浜に食客として滞在していた際に、その地の呉服商、安藤家の依頼を受け、六畳の離れを中国文人趣味に徹した部屋に改装。「小蘭亭」と命名した。魯山人が手掛けた襖絵や天井の絵や地袋などが今も当時のままに保存され、若き日の魯山人芸術を目の当たりにできる。通常は春と秋の年2回、一般公開されているが、現在は新型コロナウイルス感染症のため休館中。

滋賀県長浜市元浜町8-24 Tel.0749-65-3935 長浜まちづくり株式会社 www.nagamachi.co.jp

p.010

美術品について、私は常日頃、うまい下手ではなく、良いか悪いか、それに尽きると考えている。うまい下手というのは多分にテクニックを指すが、良いか悪いかは、ずばり作品の本質をとらえた言葉である。

魯山人の作品を見ていると、いつもそのことが頭に浮かぶ。うまいか下手かという目で見ると、うまくは見えない。しかし、よく見ていると、なぐり書きのような書や絵であっても、無造作な手びねりの器であっても、底光りするものがあって生気がみなぎっている。

魯山人の作品はやきものに限らず、書にしても、絵にしても、また篆刻や金工芸、漆芸にしても、どれもが独創的で、自由奔放、当意即妙の味わいがある。

魯山人は芸術について「芸術は計画とか作為を持たないもの、 刻々に生まれ出てくるものである。言葉を換えて言うなら、当意即 妙の連続である」と言っている。

日本人の美意識の根底には、すべてのものはとどまることなく、 移ろい、変化していくという「無常観」の思想がある。

魯山人もそうした日本人の血脈を継承する作家の一人だ。移ろいゆく自然に対する畏敬と賛仰の念、それが魯山人芸術の骨格をなしているような気がする。全国各地を旅し、逗留しているのも、自然の奥深さに魅せられたからではないだろうか。

実際、魯山人は折にふれて、自然美を親とし、師と仰いできたと言っているが、これはつまり、刻々と移ろう自然そのものが芸術であって、魯山人が追い求めたのも、自然美と人工美を融合した世界であったように思う。

魯山人の作品を鑑賞するときは、日本の自然、風土を思い重ねてみてほしい。いっそう興趣がわき、親近感が高まるに違いない。

#### そめつけ花入

1941年頃の作。白地の素地に呉須で絵付けを施した染付の作品を数多く残した魯山人。自然の中に美を見出した人らしく、木の枝に集う鳥を見つめる視線は限りなく優しく、そして鋭い。足立美術館所蔵。

#### p.011

#### 書「天上大風」 そめつけ小禽花入

上空高く吹く風を意味する「天上大風」の軸とともに、風にそよぐ楓の葉、鳥たちのさえずりが聞こえてきそうな花入。10ページの作品とよく似た、自然を敬い、そこに美の真髄を見た魯山人の好んだ景色が描かれている。床の下の地袋には、さまざまな書体で「福」「寿」の文字が魯山人の手により彫られている。安藤家離れ小蘭亭所蔵。

#### 地産地消

#### 四国・美味をめぐる旅

写真=坂本正行(p.12、14-15、18-19)、鈴木一彦(p. 16-17)、大泉省吾(p. 13、20-21)

文協力=松田純子(p.13、14-15、22)、西村晶子(p.16-17、22)、熊野由佳(p.18-19、22)、井伊左千穂(p.13、20-21)

p.012

四方を海に囲まれ、折々に旬を迎える自然の恵みに溢れる四国。生産者の想いが込められたこの地域ならではの食材を、地元の料理人たちが唯一無二のひと皿に仕立てる——4つの県それぞれが異なる魅力を放つ、美味めぐりへご案内しよう。

#### p.013

瀬戸内海を見下ろす、愛媛県八幡浜市のみかん農園。温暖な気候と急傾斜の段々畑により、ジューシーでおいしいみかんが育つといわれている。

左ページ:高知県朝倉のいちじく農園「ファーム山﨑」の味わい深く甘味の強いいちじくと、日曜市で仕入れた朝採れ野菜を、地元の人気イタリアン「ラ プリマヴォルタ」のシェフ・諏訪恵治さんがフレッシュなサラダに仕立てた。

p.014

#### 厳選した県産食材が主役のイタリアン

いま高知県のレストランシーンではイタリアンが活況だが、なかでも人気が高いのが2020年に開店15周年を迎えた「ラプリマヴォルタ」。高知出身のオーナーシェフ、諏訪恵治さんは高校卒業後、地元と東京での料理修業を経て、25歳で店をオープンした。高知のイタリア料理店で修業していた頃、先輩たちがよく言っていた「東京だったらこんなことができるけど、高知じゃできない」という否定的な言葉に対し、諏訪さんが店を開くにあたり探求したのが、"高知だからできること、高知でなければできないこと"。そしてたどり着いたのが、地産素材そのものだった。温暖な気候に恵まれて育つ健やかな地野菜や果物、とびきりの鮮度を誇る魚介、さらには丹精込めて育てた土佐の地鶏や土佐赤牛などを生かしたイタリアンを作ろうと思ったのだ。

以来、素材選びには意を注いでいる諏訪さん。いも類ならこの

人、青ものならあの人、と生産者は定着してきた。12ページで紹介しているいちじく農園「ファーム山崎」は、諏訪さんの店の隣の花店と旧知の間柄という縁から、7年にわたり、こだわりの樹上完熟のいちじくを届けている。また、高知名物のひとつである日曜市が店からほど近い場所で開催されるため、諏訪さんはほぼ毎週、市を訪れ、なじみの店で食材を揃える。ほかにも新鮮な食材が農園や漁港から毎日直接運び込まれ、諏訪さん自らも産地に赴く。農家と手を組んで新たな品種も手がけ、それを生かすひと皿を探求し、互いを磨き合ってきた。同志ともいうべき多くの生産者が生む素材が、諏訪さんの料理を支えている。

この日は長男・琥珀くんと二人で買い物かごを提げて日曜市を巡る諏訪さん。 市には約400もの店が軒を並べ、1日およそ1万7000人の市民と観光客で賑わ う。地元の新鮮な野菜や果物、干物などはもとより、打ち刃物、植木なども売ら れ、その多種多様さに驚かされる。野菜の店の隣に茶の店があったり、陶器の 店があったり、その混在ぶりがかえって活気を生んでいるようだ。

諏訪さんは日曜市では野菜といも類、ハーブなどを中心に、何軒かのなじみの店で食材を購入する。この日は、葉も食べられてサラダなどに重宝する小さいカラーにんじん、かすかな苦みとシャキシャキとした爽やかな食感が楽しめる四角豆ほか、料理に搾りかけて風味を加える「ぶしゅかん」と呼ばれる青い酢みかんなども揃えた。

#### p.015

右:高知はなすの栽培が盛んで種類も豊富。そのさまざまななすを香ばしい間引きねぎのフリットとともに、高知の名物・鰹のたたきに合わせた、ここでこそ出会えるひと皿。

右下、手前から: じゃがいもの中でもきめが細かく、食感がなめらかな「タワラマゼラン」のニョッキに、炭火で焼いた土佐赤牛と、枝川産の四角豆を合わせた。パルミジャーノと2種の生クリームを煮つめたソースを添えて。奥はパスタの一皿。フェデリーニに、風味付けとして軽く燻製した須崎産のかますと、土佐のしめじ、しいたけ、きくらげを添え、食感のアクセントに食用ダリアと菊をあしらったもの。

#### ラプリマ ヴォルタ

高知県高知市はりまや町2-10-1 Tel. 088-885-7041 18時~22時(L.O.) 日曜・第3月曜定休 コース4500円・7500円・1万500円(税込み) 完全予約制

p.016

#### 摘みたて果実がフレッシュに香る、オリーブ園の和食

1907年に小豆島に日本初の苗木が植栽され、今では国産オリーブ果実の96%以上を生み出す香川県。近年は県本土でも生産者が増え、高松市郊外の山麓にある「オキオリーブ」もその一つ。元証券マンである代表の澳敬夫さんが2万坪の土地を開拓し、2015年にオープンしたオリーブ園だ。温暖で雨が少ない瀬戸内海式気候と、水はけ、水もちのよい土壌でオリーブはすくすくと生長する。毎年10月になると1500本の木から青い果実だけを摘み取り、収穫後4時間以内に搾油した上質なエキストラバージンオリーブオイルは、高級料理店から注目の的。「果実からたった3%しかとれない希少なオイルで、食用油というより究極のうまみエッセンス。フレッシュな草の香りやすっきりしたこくが特徴で、清涼な辛みは

特に和食に合います」と澳さん。園内にある宿泊用のゲストハウスでは、オリーブオイルを使った独創的なコース料理を提供する。 夕食は刺し身をはじめ、味噌スープ、デザートにもオイルを取り入れ、朝食は卵かけご飯に混ぜ合わせるなど、完成度の高いオリジナルの味を考案。ポリフェノールを多く含む葉を使ったオリーブ生茶も楽しめ、その魅力を存分に体感できる。

左上:ボランティアの力を借りて約3週間で収穫。熟れ具合を一粒ずつ目視しながら手で摘んでいる。

左下:高台にあるカフェではオリーブを使った料理やドリンクをセルフサービスで提供。収穫や剪定で多忙な秋と冬は休業。

上: 爽やかな香りとほのかな苦みが楽しめる、ハーブティー感覚のオリーブ生茶。フレッシュな葉と茎をポットに入れ火にかけ、10分ほど煮出すと美しい青みがかったグリーンになり、高濃度のポリフェノールが抽出される。脂肪を分解してくれるので、食事中のノンアルコールドリンクにおすすめ。乾燥させて茶葉にしたり、抽出の仕方を変えたりといった試行錯誤の末、完成した自信作だ。

#### p.017

右上: 土鍋で炊いたご飯に、泡立てた卵白と黄身をのせ、オリーブオイルをかけた朝食の卵かけご飯。絶妙なこくでお代わりしたくなるおいしさ。揚げびたしや酢味噌あえなどにも隠し味にオリーブオイルが使われる。

右下:青い果実を収穫後すぐに搾ったオリーブオイルは、深い緑色が特徴。調味料の一つとして使え、塩や醬油との相性もよい。爽やかな香りと辛みが、上品なうまみのさわら、鯛、なしふぐ、たこを引き立てる。

#### オキオリーブ

香川県高松市西植田町4532 Tel. 080-1623-7772

p.018

#### 育て、料理し、食す一合言葉は"地産地食"

地方創生への取り組みが全国の注目を集める徳島県神山町で、 次世代の農業の担い手を育てる活動をする「フードハブ・プロジェ クト」が運営するのが、パン・食品店の「かまパン&ストア」と、料理 店の「かま屋」。フードハブ・プロジェクトは、農薬や化学肥料に頼 らずに「育てる」、その土地に伝わる方法で料理を「つくる」、地方 の農業と食文化を支えるために「食べる」、"地産地食"の意識を高 めて「つなぐ」、というサイクルを回して、神山の農業を県内外に伝 えている。二つの店で使われる米や野菜の多くは、同プロジェクト が町内の農地や耕作放棄地を借り上げて、無農薬や減農薬、有機 肥料で栽培したもの。神山のきれいな水、空気、そして寒暖の差か ら生まれたおいしい食材たちだ。かま屋のキッチンで腕をふるう 料理長の清水 愛さんは、神山の生産者たちが育んだ食材の力を 可能なかぎり引き出すことを常に心がけている。この日も、早朝5 時に農家が収穫した有機ルッコラが、直接かま屋に運ばれ、清水 さんの手によって新鮮野菜のサラダに仕上げられた。クリーミー でやさしい味わいのスープには神山町産のにんじんが、カリッと 香ばしいカツレツには徳島の自然の中ですくすくと育ったブラン ドポーク・阿波美豚が使われている。

#### p.019

左ページ上:朝採れのルッコラのサラダや、にんじんの冷製スープ。メインのカットツにはすだちのタルタルソースを添えて。神山町で栽培された米をかまどで炊いたご飯も美味。週替わりのランチ1682円。

下:自家培養発酵種の食パンや米粉入りのバゲットなど、毎日食べても飽きないパンを目指す。地元産のビーツやコーヒーの苦みとチョコレートの甘みを加えた、もっちりとしたローフも人気。

上:「かまパン&ストア」の建物は、周囲の景色となじむ在来工法の木造建築。 隣接する民家と駐車場の間に建てて、屋根の形も民家に揃えた。敷地に出入り する車から隣家のプライバシーが保護されるよう配慮している。

中:町内に点在する、フードハブ・プロジェクトが借り上げた農地「つなぐ農園」。 下:見た目も楽しいカラフルな手作りジュースは、甘さ控えめでさっぱり。無農薬のシソを使った「赤シソジュース」と、自社開発したキウイソースとすだち酢を合わせた「キウイすだちスカッシュ」各600円。

左:地元特産の神山杉のテーブルや椅子が温かみを感じさせる「かま屋」の店内。開放的なオープンキッチンのカウンターの上には、プロジェクトを共に盛り上げる仲間たちの名札が並ぶ。

#### かまパン&ストア

徳島県名西郡神山町神領字北190-1 Tel. 088-676-1077 9時~18時 月曜・火曜定休(祝日の場合は営業)

#### かま屋

徳島県名西郡神山町神領字北190-1 Tel. 050-2024-2211 平日11時~15時(L.O.) 土曜・日曜・祝日~17時(L.O.) 月曜・火曜定休(祝日の場合は営業)

p.020

#### こだわりの柑橘が彩る、地元料理の味わい

愛媛県東部に位置する西条市氷見で、3代目の長井さんご夫婦が営む「茨木農園」では、10種類ほどの柑橘類や希少な日本いちじくなどを栽培。そのおいしさには、地元の料理人やパティシエが全幅の信頼を寄せる。奥さま・典子さんの実父・昭雄さんの信条「どこにも負けない味づくり」を受け継ぎ、日々柑橘作りに励んでいる。除草剤を使用せずできるだけ安全に。また、樹上完熟させた果実一つ一つにセンサーを当てて糖度と酸度を判定し、厳選。納得のいくものだけを出荷している。ジュースなどの加工品も人気。

p.021

「ラピ」は、瀬戸内の海に臨む山の中腹に建つイタリアンレストラン。シェフの宮川圭輔さん(写真左下)は愛媛県の宇和島市出身。 約6年前に地元に戻り、改めて愛媛の食材の豊かさに驚かされたという。「鮮度はもちろん、食材のクオリティが高く、野性的な強さを感じます」と話す宮川さん。今回のメインメニュー「はなが牛」もその一つ。飼料は自家配合し、極力ストレスのない環境で育てたはなが牛は、噛むほどに豊かな味わいが広がる。

「愛媛の柑橘には、昔ながらの味わいを失わず、繊細で強い酸味や甘みを持つものが多くあります。シンプルな料理にこの酸味や甘みを足すことで、複雑な味わいが生まれます」。イタリア各地で修業してきた宮川さんは、素材を生かすイタリア特有のシンプルな調理法こそが、愛媛の食材に向いているという。焼いて付け合わせに、ジャムやソースに、搾ってマリネに……と柑橘愛に溢れる料理の数々。その甘さ、酸味、苦みまで存分に生かしたシェフの珠玉の料理を、伊予の景色とともに堪能できる。

左上から時計回りに:はなが牛の熟成肉のシンプルローストには、焼きみかんやスパイスのきいた柑橘系のマーマレードで味に変化を。脂ののった新鮮な真さばをレモンライムでマリネし、さっとあぶってからドレッシングであえた、前菜の一皿。生クリームで作るイタリアのプリン「カタラーナ」に、酢みかんをきかせたソースや、ゆっくり低温乾燥させて甘みを引き出したみかん、干しみかんとアマレットのセミフレッドを添えたデザート。

#### ラピ

愛媛県伊予市上三谷甲2209-13 Tel. 089-916-3088 11時30分~13時(L.O.) 18時~19時30分(L.O.) 日曜定休 コース昼2700円・6000円、夜8000円 要予約

p.022

## 四国4県 見どころ探訪

## 香川

香川県は、日本一小さい県でありながら、歴史・文化とアートの薫り高き地。「金刀比羅宮」は海の神様"こんぴらさん"として、古くから篤い信仰を集める。参道の入り口から御本宮(写真右上)までの785段の石段が有名で、重要文化財である円山応挙の襖絵を所蔵する「表書院」ほか、絶景を見晴らす展望台も見どころだ。また、島々の歴史や美しい風景が一体となって現代アートと融合した"瀬戸内アート"が国内外で注目されるほか、イサムノグチ、東山魁夷といったアーティストの名を冠した美術館も多く、アートの聖地として人気。丸亀市猪熊弦一郎現代美術館(写真右下)は、香川生まれの世界的画家の作品を約2万点収蔵。"世界で最も美しい美術館を作る建築家"と評される谷口吉生による建築も目をひく。

#### 金刀比羅宮

香川県仲多度郡琴平町892-1 Tel. 0877-75-2121 参拝:6時~18時 御札授与および表書院、ほか一部施設:9時~16時 www.konpira.or.jp

## 丸亀市猪熊弦一郎現代美術館

香川県丸亀市浜町80-1

Tel. 0877-24-7755 開館時間 10時~18時(最終入館30分前) 月曜定休(祝休日の場合は直後の平日)、12月25日~31日、ほか臨時休館あり www.mimoca.org/ja

## 徳島

温暖な気候に恵まれ、海と山に囲まれた徳島県は表情豊かな景観の宝庫。徳島の海といえば豪快な鳴門の渦潮が知られる一方、近くのウチノ海では、穏やかな水面に無数の釣り用のいかだが浮かぶのどかな風景が心を和ませてくれる。そのすぐそばの「大塚国際美術館」(写真右下)は、西洋の名画の数々を陶板で原寸大に再現して展示。レオナルド・ダ・ヴィンチの「モナ・リザ」やピカソの「ゲルニカ」など約1000点の作品が一堂に会し、日本にいながら世界の名画に触れられる。また、今や海外にもファンを持つ阿波

踊りを一年中体感できる、「阿波おどり会館」(写真右上)も必見。 毎年8月に開催され100万人を超える観客が集まる、徳島市の夏 の風物詩の興奮そのままに、会館専属の踊り手や市内の有名連 がステージに登場する。

#### 阿波おどり会館

徳島県徳島市新町橋2-20 Tel. 088-611-1611 9時〜21時 2月、6月、10月の第2水曜定休 \*夜の公演は現在休止中 https://awaodori-kaikan.jp

#### 大塚国際美術館

徳島県鳴門市鳴門町鳴門公園内 Tel. 088-687-3737 開館時間 9時30分~17時(入館券販売は16時まで) 月曜定休(祝日の場合は翌日)、ほか特別休館日あり https://o-museum.or.jp

## 高知

南に太平洋を、北に四国山地を擁し、東西に長く広がる高知県は豊かな自然美が魅力。大海原の雄大さを湛える室戸岬、足摺岬や、四万十川、仁淀川の稀少な清流も見どころ。近年は川下りやカヌー、釣りなどのアクティビティも人気だ。歴史的建造物では、270年前の姿をいまに残す、町のシンボル・高知城が知られる一方、現代の名建築も数多い。高知県立牧野植物園にある「牧野富太郎記念館」(写真右上)は内藤廣による設計で、木の回廊が心地よい。広大な敷地の植物園は起伏を生かしたゾーニングが変化に富み、自然の中で植物に出会う配慮がなされている。「いの町紙の博物館」(写真右下)では、1000年以上の歴史があるとされる高知の特産品・土佐和紙の歴史や製法の展示、手すきの実演を楽しめるほか、紙すき体験もできる。

#### 高知県立牧野植物園

高知県高知市五台山4200-6
Tel. 088-882-2601
9時~17時
12月27日~1月1日、ほかメンテナンス休館あり
www.makino.or.jp

#### いの町紙の博物館

高知県吾川郡いの町幸町110-1 Tel. 088-893-0886 開館時間 9時~17時 月曜定休(祝日の場合は翌日) kamihaku.com

## 愛媛

日本では多くの小説の舞台になっている愛媛県は、温泉街、城などどこかノスタルジックな風景も魅力。松山市の中心部の山にそびえる、町のシンボル・松山城(写真右上)は、慶長7(1602)年に築城が開始された、連郭式の広大な平山城。江戸時代以前に建設され現在まで残る、貴重な12天守の一つで、場内には21棟の重要文化財を有する。本丸広場のお茶屋さんには、みかんジュースが出

る蛇口があり(写真左上)、柑橘王国・愛媛ならではの体験が楽しめる。道後温泉は神話にも登場する歴史ある温泉。明治27(1894)年に改築された本館(写真右下)は、幾度となく増改築を重ねながら築125余年を迎えた。国の重要文化財でありながら、現役の公衆浴場として親しまれ、その趣のある建物や周辺の街並みは風情たっぷりだ。

#### 松山城

愛媛県松山市丸之内1 Tel. 089-921-4873 9時~17時(12月~1月は16時30分まで、8月は17時30分まで。 入場は終了30分前まで) www.matsuyamajo.jp

#### 道後温泉(本館)

愛媛県松山市道後湯之町5-6 Tel. 089-921-5141 6時~23時(入館は22時30分まで。利用時間は1時間以内) \*現在、1階での入浴のみ営業。 https://dogo.jp

日本の花

# 知られざる花の国 ——日本・高知県

撮影=大見謝星斗(p.23-27)、鈴木一彦(p.28-30) 文=編集部

p.023

日本の主な4島の中で最も小さい島、四国に位置する高知県。ここが今、ジャパンクオリティの「花」の生産地として、世界でじわじわと人気を高めつつある。花と暮らす文化が脈々と受け継がれてきた日本から、高知県に咲き誇る生命力をフィーチャーする。

世界中が新型コロナウイルス感染症の猛威に巻き込まれた2020年年末。東京・赤坂の草月会館のエントランスに突如現れたのが、高知県産の真紅のグロリオサで作られた直径3mの大きな球体。低迷する花卉業界を応援し、花で世界を元気づけたいと、クラウドファンディングで集めた資金で購入した5000本のグロリオサを、草月流家元、勅使河原 茜さんが生けた。

p.024

## 花が「ありがとう」と言ってくれるようにいけたい

花の美しさも、それを身近に飾りたいという思いも世界共通です。 しかし日本文化の一つであるいけばなは、飾ることだけを目的と してはいません。草月流初代家元、勅使河原蒼風は「花はいけた ら、人になる」という言葉を残しましたが、いけばなは花をいける ことによって"自分と向き合う"ものなのです。

同じ花を同じ条件でいけても、丁寧にいける人、大胆にいける人、セオリー通りに無難さを求める人、考えすぎていつまでも花をいじってしまう人……そのプロセスも結果も実にさまざまです。多くの生徒さんを教える中で、私は蒼風の言葉をしみじみと感じるのです。花には、人の心や思いが、長所も短所も含めた人となりが現れるのだということを。

いけばなは、花をいけるテクニックを学ぶと同時に、人と人が花 を通して磨きあい、成長していく、日本独特の文化であると思いま す。私自身はといえば、もっとも心がけていることは「今、目の前にある花をどう生かすか」ということ。こちらの思いを押し付けると、花も苦しいと思うのです。独りよがりにならず、今日出会った花から感じたままに、花が「ありがとう」と言ってくれるようにいけたいのです。

その点で、高知県の花の生産者さんとは、どこか相通ずるものを感じます。高知産の花と向き合うと、生産者の方が「花を育て、届け、使ってもらうまで」を一貫した仕事として考えていることがわかります。どうしたら使いやすいか、どうすれば喜ばれる品質になるか、花が幸せにいけてもらえるようにプライドを持って取り組んでいる。茎の伸ばし方、葉のつけ方、丈の揃え方……それはもう1本1本見事なまでに品質が揃っているのです。

今日は高知県産の黄色と白のグロリオサを、春らしく軽やかにいけました。自作のブルーの花器と、口元を引き締めた濃いパープルのトルコギキョウ。花たちが喜んでいてくれることを願っています。(勅使河原 茜さん・談)

波型の細い花が咲くグロリオサは、花びらの形に個性がある、家元がとても好きな花。高知県産のグロリオサ2種(黄色は「ルテア」、花びらの先がほんのりピンクがかった白色は「カプリスロゼ」)が、躍動感とともにのびやかに線を描く春らしい作品だ。草月会館内にある世界的アーティスト、イサム・ノグチが作庭した、石の庭を水が巡る静謐な空間「天国」にて。

#### 草月会館

東京都港区赤坂7-2-21 Tel. 03-3408-1154 平日9:30~17:30 土曜•日曜•祝日休館 https://www.sogetsu.or.jp

p.025

## 勅使河原 茜

2001年第四代家元就任。自由な創造を大切にする草月のリーダーとして新しいいけばなの可能性を追求する。他分野のアーティストとのコラボレーションに積極的に取り組むとともに、いけばなを通じて子どもたちの感性と自主性を育む「茜ジュニアクラス」を主宰し指導に力を注ぐ。2021年は家元継承20周年の節目の年となる。

p.026

## 未来へつなぐ花

5分という短い時間のなか、高校生たちが真剣な表情で、大きな枝や竹、鮮やかな花を全体のバランスを見ながら勢いよく生けていく。そして制限時間を迎える頃には、彼女たちの身長をはるかに超える立派な生け花作品ができあがっているのだ。華道の流派にとらわれない、自由な即興の花生けで競い合う熱き戦い。それが「全国高校生花いけバトル」だ。

11月中旬、切り花の一大産地、高知県高知市で花いけバトルの地区予選「四国大会」が行われた。県内では初めての開催だったが、テッポウユリやトルコギキョウなどたくさんの地元の花が並ぶ会場は、地区大会のなかでは最多の44名もの出場者によって熱気に包まれていた。2人1組のチームを組み、予選は3チーム、準決勝、決勝は2チームが同時に花を生けて競うこの大会。作品の構成や所作、チームワークなどさまざまな視点から審査され、得点がつけられる。そして予選、準決勝、決勝を勝ち抜いた1チームだけが、全国大会へ進むことができるのだ。

会場を盛り上げるポップなBGMと司会者の実況とともに、バトルは進行する。大会を主催する花いけジャパンプロジェクトの代表・日向雄一郎さんの言葉の通り、それはまさしく「生け花の堅苦しいイメージを覆す、現代的で自由な花の大会」だった。出場者は5分の制限時間の間、会場内を激しく走り回りながら花材を集め、与えられた花器に合わせた思い思いの作品を手際よく作っていく。その様子は、まるでスポーツ競技のようにも見える。

開催地、高知からの出場者は、生け花の経験が浅い学生が多く、ときおり不安そうな表情を見せていた。だが他県の強豪チーム相手に互角の戦いをし、準優勝に輝いたのは、なんと生け花を始めてまだ半年のペアだった。地元の花、グロリオサやダリアをポイントにうまく使いこなした彼女たちの作品のなかで、花も心なしか誇らしく輝いて見える。「半年前までは花とは無縁の生活でしたが、今は花いけに夢中です。これからもずっと何かしらの形で、花と関わっていきたい。」嬉しそうにそう話す彼女たちの未来の活躍が楽しみでならない。

#### p.027

①決勝戦で太く大きい竹を生け込み、最高得点を獲得した大作。②舞台では対戦相手を横目に、ものすごいスピードで花を生けていく。③左2点が優勝作品で、右側2点が地元高知の学生が作った準優勝作品。④出場者たちは、花器に流木を絡めるなどさまざまな工夫をする。⑤地元の生産者やJAの協力により、90種類ほどの花材が舞台横に用意された。出場者はこのなかから花材を選ぶ。⑥優勝者には、ブルースターなど、高知の花でできた花冠が贈られた。

上:高知駅前のこうち旅広場で開催された四国大会。中央で手を振るのが、司会進行を務めた日向さん。

#### 高知に咲く花

## 切り花の生産が盛んな高知県の人気の花の種類をご紹介しよう。

高知の花といえば珍しい青色の花、オキシペタラムだろう。南は太平洋、北は山に面した温暖な芸西村のハウスで通年栽培されている。主に流通している品種は、淡い水色の丸みのある花びらが特徴のピュアブルー。サムシングブルーのひとつとして、ブライダルで人気のある花だが、現在はピンクや赤色の品種の開発にも取り組んでいる。

燃える炎のような色と形が特徴の**グロリオサ**の生産量は、高知県が第一位を誇る。写真は、生産者の努力により開発されたサザンウィンドと呼ばれる品種。赤色が鮮やかで美しく、茎が太く丈夫になるよう改良されている。日本の高級花として輸出され、海外でも人気が高い。1年を通してハウスで収穫が可能。

## 高知を代表する花4選

#### ダリア

形や色、大きさは品種により異なる。日持ちがせず家庭では扱いづらかったが、 近年では改良された品種も誕生。収穫期は10月から翌年6月まで。

#### トルコギキョウ

品種により色や形はさまざま。平坦部の冬期温暖・多日照の気候が栽培に最 適。併せて夏期冷涼な山間部でも生産されるため、通年流通する。

#### テッポウユリ

名前の通り細長い鉄砲のような形をした純白の花。高知では昭和初期から栽培が始まった。収穫時期は8月をのぞき、ほぼ通年。

#### エピデンドラム

小さな花が球状に固まって咲くのが特徴。色は、オレンジや赤、黄色、ピンクな

どがあり、高知産は主に11~5月に出回っている。

p.028

## 日本人の感性を表現する花

日本人が昔から親しみのある花といえば、茶花ではないでしょうか。華美に装飾する生け花とはまた少し違って、山野に咲く花をそのまま床の間に生ける茶花は、ありのままの美しさを感じられる日本ならではの花だと思います。僕は、自然が豊かな三重県の菰野町で生まれ育ち、手を加えずとも美しい植物を常々見てきました。だから、花を生けるときには、それ自体の美しさを損なわないよう、敬うように1本ずつ丁寧に扱うことを心がけています。

今回の作品は、屏風画の「風神雷神図」から着想を得て制作しました。菰野町のアトリエ付近で長い年月を経て成長した苔木と、高知県産の白とグリーンを基調としたテッポウユリやトルコギキョウ、ノーブルリリーなどを、非対称に繋げて幅3m以上もある屏風を這うように飾っています。

自然を愛する日本人は、人の手により形を変えられたものよりも、自然に近い不完全でアンバランスなものを好みます。そしてその不完全な美に触れると、言葉にしがたい「背筋が伸びるような感覚」が走るのです。佐々木直喜の作品は、いつも日本人特有の美意識を感じさせるものでありたいと思いながら、花を生けています。

そしてもうひとつ、僕が作品を作るうえで大切にしているのが 四季折々の花です。今回も春の到来を告げるウメを使っています が、日本には季節を表現する草花が豊富にあります。海外で花を 生けると、四季の花はおろか、花の品種自体が少なく花材選びに 苦労することが多いんです。その度に、日本には恵まれた自然環 境があること、そして努力を惜しまず高品質で種類豊富な花をつ くってくれている生産者さんがいることを、とても有難く感じます。 なので、この作品も高知をはじめ、日本の花への感謝の思いを胸 に製作しました。僕なりの感性で表現した作品を通して、日本の花 の魅力を世界中の人々に届けられれば嬉しいです。(佐々木直喜 さん・談)

#### 佐々木直喜

1967年、三重県菰野町で生まれる。2006年にベルギーで行われた「国際フローラルアート年鑑0506」で最優秀賞受賞。洞爺湖サミットや伊勢志摩サミットなど国際的な会場での実績があり、洋書作品集も出版している。

www.naoki-sasaki.com

#### p.029

下: 苔木の隙間から白のトルコギキョウをメインに、テッポウユリ、デルフィニウム、ホワイトスター、マトカリアなど、10種類以上の花が顔を出している。 30ページ: 黄色のグロリオサやトルコギキョウ、アジサイなどが芽を出すように苔から伸びる様子は、春の生命の芽吹きを表現している。「真」となる苔梅枝が前面に迫るような勢いのある佐々木さんの作品。

#### p.030

#### 高知県の情報はこちら

https://visitkochijapan.com/en

#### 高知県の花についてのお問い合わせ

160701@ken.pref.kochi.lg.jp

## 伝統工芸

# シーラ・クリフと 絹織物の里を巡る

撮影=伏見早織 文=編集部

p.032

1300年も前から、高級絹織物の産地として有名な京都府北部の丹後地方。きものの生地・丹後ちりめんの産地として知られ、2020年に創業300周年を迎えた。長い歳月を経ても昔と変わらぬ伝統と技法を守り続け、時代の変化とともに新たな挑戦にも踏み出している。そんな丹後ちりめんの里を、丹後織物工業組合のアンバサダーに就任したイギリス人のきもの研究家、シーラ・クリフさんと共に訪ねた。

#### p.033

天橋立を背景に、骨董市で購入した華やかなピンクのきものを纏って笑顔を見せるシーラさん。浮世絵に描かれた女性からインスピレーションを受け、自身が考案したというオリジナルの飾り腰紐をアクセントに付けて。

#### シーラ・クリフ

1961年生まれ。イギリス出身のきもの研究家。1985年に来日した際にきものの魅力に惹かれ、以来日本に在住。現在は十文字女子学園大学で着物文化を教える傍ら、丹後織物工業組合のアンバサダーとして、丹後ちりめんの魅力を国内外に向けて発信している。

https://www.instagram.com/kimonosheila/?hl=ja

p.034

## 戦後から続く伝統の白生地づくり

1960年代、高度経済成長期の丹後の町といえば、あちこちに機屋が立ち並び、町中に機を織る音が鳴り響いていたという。なかでも、網野町浅茂川は最も機織が盛んなエリアだったが、今では残る機屋はたったの数軒になってしまった。それでも、昔ながらの家屋が残る街並みを歩いていると時折聞こえる「ガチャンガチャン」という機の音。吸い寄せられるように辿り着いたのが、1949年設立の田勇機業だった。

シーラさんは「丹後ちりめんが、和装業界を支えていると思います。きもののベースとなるのは絹の白生地で、そのほとんどが丹後で作られていますからね。ここ、田勇機業も第二次世界大戦後からずっと変わらぬ手法で、高品質な生地作りにこだわり続けています」と話す。

工房で出迎えてくれた社長の田茂井勇人さんが、広い敷地内を案内してくれた。「丹後ちりめんの一番の特徴は、経糸と約3000回もの撚りをかけた緯糸を、交互に織り込むことで表面に生まれるシボと呼ばれる凹凸でしょう。田勇機業では、緯糸に撚りをかける工程から、生地を織り上げるところまで、すべてを一貫して行っています」。

すべて機械を使っての作業に見えるが、至るところで人の手が必要になるという。たとえば、工房で最初に行われる「糸繰り」と呼ばれる作業では、絶妙な張力で生糸を糸わくに巻き取らなくてはならない。そのため、熟練の職人が指先の感覚を頼りに微調整をしているという。ほかにも、撚糸や織りの工程で糸が絡まったり、切れたりしないよう、常に人が目を光らせているのがわかる。

最近では、和装業界だけではなく、海外のインテリアブランドや大手メゾンからもテキスタイル製作のオーダーを受けるという田勇機業。「きものを着る人が減ってしまい、白生地の需要も減ってきています。しかし、白生地作りの技術は日本が誇る伝統のひとつとして、新たなフィールドでも認められることを祈っています」と、シーラさんは戦後から奮闘する工房の今後の活躍にも期待しているようだ。

#### p.035

左ページ:約60機もの織機が稼動する田勇機業の工房内。

左上と中右:表面に上品な柄が浮き出す丹後ちりめんの白生地。

右上:写真右側が田勇機業社長の田茂井勇人さん。

中左:自動織機が織り上げていく美しい生地を眺めるシーラさん。

右下:織る反物の幅に合わせてドラムに経糸を巻き上げる整経の作業を行う様子。

左下: 広い敷地内には、マスクやショールなど丹後ちりめんのオリジナル商品 を販売するスペースも。

#### 田勇機業

京都府京丹後市網野町浅茂川112 Tel. 0772-72-0307 http://www.tayuh.jp

p.036

## まだ見ぬ色の探求

日本海の真っ青な美しい海を望む丹後の町。その綺麗な海の色を、そのままきものに染める染色家がいる。4年前に「丹後ブルー」と呼ばれる青色の染料と出会い、それ以来その色を極め続ける小林染工房の引き染め職人・小林知久佐さん。青色は日焼けで色が変色しやすいため、使用が難しいと言われている。しかし、小林さんは青色の染料を独自にアレンジし、変色しない透明度の高いブルーを見事に作り上げた。

ぼかし染めを得意とする小林さんは、フリーハンドで丹後ちりめんの白生地に濃淡のグラデーションを素早く描く。一反すべて染め上げるまでは、作業を止めることができない染色の作業。「集中力が何よりも大切です」と話す通り、わずかなブレも許されず、一瞬も気の抜けないことがわかる。

「どこにもない、画期的な作品に取り組もうとする姿勢に共感しました」と話すシーラさん。より難易度の高い色やデザインの染めにチャレンジしていく、という小林さんの次なる挑戦が楽しみだ。

上:霧吹きで生地を湿らせた後、1本の刷毛に染料をつけて、滑らかなグラデーションを描いていく。その様子を眺めるシーラさん(下)。

右下: 丹後ブルーのきものには、格子ぼかしの帯を合わせるのがおすすめ。 左下: 小林さんの代表作「丹後ブルー」のきものを羽織るシーラさん。

#### 小林染工房

京都府京丹後市網野町網野2718-3 Tel. 0772-72-4975 http://kobayashisomekoubou.jp

p.037

## 日本最古の技法で絹糸を紡ぐ

京丹後市の南東に隣接する与謝野町。美しい自然に囲まれたこの

町で、ユニークな絹織物に出会った。風情のある古民家で工房を さきっと きぞう 営むのは、佐橘登喜蔵さんとその奥さま。

「とても珍しい絹織物です」とシーラさんが賞賛する通り、全国でも3軒ほどしか生産者がいない「ずり出し紡」という技法で織物を作っている。通常は繭から紡いだ糸や、織った反物を染めるが、ここでは工房の周辺で採れる草花で色染めをした繭から直接糸を紡ぐ。すべて手作業で行うため、きもの1着分の糸を紡ぐだけで20日ほどもかかるという大変な手仕事だ。

「自然のもので染色しているため、その時々の唯一無二の色合いになります。また手で糸を紡ぐからこその温かみや風合いがあるんです。登喜蔵さんが作る織物には機械や化学的なものでは出せない魅力がありますね。」糸を紡いでから、さらに手織りに20日間ほどかかるという登喜蔵さんの作品。とても丁寧なもの作りを見ることができた。

右上:長年の経験を元に使いやすさを追求し、改造したという織機で一点ずつ丁寧に織り上げていく。

右:登喜蔵さんが繭から糸を紡ぐ様子。

左下: 椿や桜、藤、桑などから抽出した染液で色染めされた繭と、そこから紡いだ糸。

右下:温かな風合いのある登喜蔵さんの作品。

#### 登喜蔵

京都府与謝郡与謝野町後野1147-2 Tel. 0772-42-2552 https://tokizo.jimdofree.com



# デザインラボ

## 建築

## ― 街の歴史と未来を新たに体験するホテル

写真=楠瀬友将、阿野太一 文=佐野由佳

p.038

雑居ビルのなかに突然現れる緑の丘。実はここ、2020年12月に群馬県前橋市に開業した「白井屋ホテル」の「グリーンタワー」だ。つまり丘ではなく、外壁を芝生で仕上げた建築なのだ。白い小さな塔はサウナやアートスペース、芝生の内部は客室になっている。設計は藤本壮介さん。

市の南西を利根川が流れるこの街は、川の水流によって削られた斜面のような場所が、かつてはたくさんあったという。「前橋という街が生まれる前の景色を彷彿とさせながら、これからの新しい街を感じさせる場所にできたら」と藤本さんは考えた。白井屋ホテルのオーナー・田中仁さんの財団も関わる、官民一体となって街の魅力を推進する事業の一環で、2016年、前橋市が「Where good things grow~めぶく。」という「前橋ビジョン」を掲げた。外壁の緑化は、まさに"めぶき"にふさわしい。

「白井屋ホテル」には、もう一棟、「ヘリテージタワー」がある。 1970年代のビルを再利用して、こちらも藤本さんが改修設計した。RC造4階建て、コンクリートの柱や梁はむきだしのまま4層分 を吹き抜けにしたラウンジには、レンガタイル張りの床、トップライトから差し込む日差し。一見ハードでありながら、森のなかにいるような心地よさがある。藤本さんは「市外から来る人も前橋の人たちにも、リビングルームのような場所として利用してほしい」という。

#### p.038

「白井屋ホテル」の敷地は、もともとこの街に300年続いた「白井屋旅館」があった場所で、「ヘリテージタワー」(上)は同旅館が1970年代に建てたビルを内部改修した。隣接する「グリーンタワー」(左)との間には誰でも通り抜けができるパサージュがある。経営者は変わったが、過去と未来をつなぐ場所として、屋号を引き継いでいる。

#### p.039

「ヘリテージタワー」の内部。アルゼンチン出身の現代芸術家、レアンドロ・エルリッヒのインスタレーション「Lighting Pipes」がダイナミックに空間を彩るラウンジは、宿泊客だけでなく誰でも利用できる。「吹き抜けをつくることで、床面積は減って客室数は制限されたけれど、この空間の豊かさは数値では測れない価値がある」と藤本さん。2棟の館内では、ほかにもさまざまな作家によるアート作品を見ることができる。

ヘリテージタワーには、藤本さんをはじめ、世界の巨匠のデザインによる客室がある。左から、ミケーレ・デ・ルッキ、ジャスパー・モリソンによるスペシャルルーム、そして藤本さんによるジュニアスイート。

#### 白井屋ホテル

群馬県前橋市本町2-2-15 Tel. 027-231-4618 チェックイン 15時、チェックアウト 11時 www.shiroiya.com

## プロダクツ

## ―― 伝統の技が光るユニークな多治見タイル

撮影=長谷川健太 文=編集部

p.040

1300年も前から美濃焼の産地として知られる岐阜県多治見市。20世紀初頭にその伝統と技術を生かし、タイルの生産を開始した。素材の成形や釉薬の製造、焼成にいたるまで、多角的にタイル作りを支える職人やメーカーの存在により、全国1位の生産量を誇る。

そんな多治見に新ブランドTAJIMI CUSTOM TILESが誕生した。 このブランドは、建築家やデザイナーとの細やかな対話を通じて、 オリジナルから既製品のカスタムまで幅広くタイルを製作する。 昨年10月には、海外の人気デザイナー2名とともに、既存のタイル の枠を超えたユニークなプロダクトを生み出した。

イギリス出身のデザイナー、マックス・ラムさんは、工房を訪れ、職人たちと話すなかで、多様な形状の3Dタイルのアイディアにたどり着いた。焼き物の成形技術・鋳込成形を活用することで丸みのある形を、さらに特殊な釉薬を使い、日本の伝統的なタイルに見られる奥行きのある色を表現した(1. ベンチ 2. スツール 3. 台座)。一方、韓国出身のイ・カンホさんは多治見特有の押出成形技術で作った、ループをかたどったモジュールを縦や横に重ね合

わせた作品を考案(4. スツール 5. ベンチ)。組み合わせによって、壁やベンチになるなど、作品の表情が豊かに変化するのが面白い。一見タイルとは思えない、驚きと個性に溢れた2人のインスタレーション作品(非売品)からは、多治見タイルの新たな可能性が垣間見える。

TAJIMI CUSTOM TILESは、自社内に多様なタイルサンプルを製造できるラボを有し、さらに複数のタイルメーカーと協働している。色や形、大きさなど、要望に応じて小ロットの製造も可能。

#### マックス・ラム

イギリスのノーサンブリア大学で立体デザインを専攻後、ロンドンのロイヤル・カレッジ・オブ・アートに進学し、プロダクトデザインを学ぶ。2008年にデザイナーとして独立。Peter Walker Award for Innovation in Furniture Design (2003) やHettich International Design Award (2004)の受賞をきっかけに、ロンドンやニューヨーク、マイアミ、オーストラリアの美術館やギャラリーで個展を開催。国際的に活躍をしている。maxlamb.org

#### イ・カンホ

もの作りが得意な祖父の影響を受け、幼少期から自らの手でものを作ることに熱中。金属工芸とデザインを学び、ソウルにデザインスタジオを設立。2009年 Design Miami/Baselで審査員特別賞を受賞、2011年韓国政府文化部のArtist of the Year、2013年Yeol/韓国文化遺産協会のYoung Craftsman of the Year を連続受賞した。また、モントリオールやニューヨーク、ブリュッセル、ベルリン、東京、ソウルで個展を行っている。kwangholee.com

#### **TAJIMI CUSTOM TILES**

岐阜県多治見市旭ヶ丘10-6-55 https://tajimicustomtiles.jp/ja contact@tajimicustomtiles.jp

## ― 金沢箔から生まれた煌びやかなテーブルウェア

撮影=大見謝星斗

文=編集部 文協力=今井田留実

金沢箔を使用した美術品や雑貨などの「金沢箔工芸品」を数多く 製造し、その存在を国内外へと広める金箔メーカー「箔ー」から、 用の美を体現したテーブルウェアシリーズ「HAKU LA TABLE」が 登場した。北陸エリアで生産されるアルミと樹脂を組み合わせた 先端素材を用いたラインナップは、テーブルマットとティーマット、コー スターの3タイプ。熟練の職人が1点ずつ箔工芸技術で仕上げて いる。それぞれ普段使いしやすい「スタンダード」と、14もの丁寧 な製作工程を経て作られた「ハイエンド」のラインがあり、デザインや色もさまざま。いずれも水洗いやアルコール消毒が可能なた め、特別な日はもちろん、日々のテーブルを彩るアクセントとして 取り入れてみてはいかがだろうか。

上:テーブルマットのスタンダードタイプ(各4500円)。ゴールドとシルバーの組み合わせで、テーブルがぐんと華やかに。 右:写真左がコースターで、右がティーマット。

#### 箔一

https://hakuichi.jp

p.041

## ―― 卓上に金銀の花が咲く

撮影=西山 航

文=編集部 文協力=倉片かりん

いもの

鋳物のまち、富山県高岡市にある「能作」から届いたのは繊細なデザインが美しい、錫のテーブルアクセサリー「すずあみ」。レースをモチーフにした「メルレット」と、銀河をかたどった「ガラッシア」のデザインがあり、すべて錫100パーセントで作られている。錫の性質上、柔らかく曲げやすいため、用途に合わせて形が変えられるのがこのアイテムの特徴。形を変えずにコースターとして使用するのもよし、器のように少し先端を丸めて小皿や小物入れとして使うのも便利だ。色のバリエーションは、シルバーとゴールドの2色。サイズも大小あるため、ひと工夫してアレンジを加えれば何通りもの使い方が楽しめる。

右:左上3点が「メルレット」、右下4点が「ガラッシア」。同じものをモチーフに、 それぞれ2種類の模様を展開している。価格は、シルバー(大)4800円、シルバー(小)3600円、ゴールド(大)5800円、ゴールド(小)4200円。

#### 能作

https://www.shopnousaku.com



雅

撮影=工藤憲二 文=鈴木博美

p.042

奈良に生まれ、京都で育まれた日本の伝統的な美意識"雅"は、あらゆる生活文化に溶け込み受け継がれてきた。洗練された古都の旅館で過ごす時間には、今も優雅で風流な"雅"が息づいている。

p.043

その土地が刻んできた歴史に意識を向けると、旅はいっそう奥深いものになる。目の前の景色や物が語りかけてくる声に耳を傾けながら想像の翼を広げ、かつての情景に思いを馳せる……そんな時の流れのなかを行き交うような旅を満喫できるのが、日本の古都である奈良や京都である。古来日本における首都は、天皇の居所である。宮"が所在する政治や文化の中心地を指し、そこは"都"と呼ばれた。そして、時代に合わせて天皇による遷都宣言が行われ、都の場所は何度も移り変わった。奈良は西暦710年に平城京と呼ばれる都がつくられ、盛んな国際交流のなかでのびやかな天平文化が花開いた地。そして、794年から平安京が置かれて、千年を超える都として栄えたのが京都である。どちらもユネスコ世界遺産に登録されている貴重な文化財を数多く有し、桜が咲き誇る春を筆頭とした四季折々の麗しき景色が、訪れた人々に感動を与えてくれる。これらの地を訪れ美しいものに触れたとき、ぜひ感じ取ってほしいのは"雅"という日本の美的概念だ。

現代では、上品で優雅なこと、洗練された感覚を持ち情趣などによく通じていること、風雅、風流と解釈されている"雅"。元々は、天皇がおわす所をいう"宮"や"都"に、「そのような状態になる」という意味の"ぶ"を添えた"宮ぶ""都ぶ"から生じた言葉である。すなわ

ち、都っぽい雰囲気を備えていることが"雅"であり、華やかな都市の形成を反映した宮廷貴族文化が礎となって誕生した美の価値観だった。"雅"は、奈良が都だった天平時代に編纂された日本最古の和歌集『万葉集』の中で初めて表現される。その後、京都が都となった平安時代に貴族が勢力を強めるのに伴って文化や思想の根幹となる美意識として広がり、後世にも大きな影響を与えることとなる。

装束、室礼、祭事、建築、美術工芸、文学、音楽、食など、"雅"な美意識によって育まれ磨かれた日本の文化は多岐にわたる。さらに"雅"は、立ち居振る舞いや美的感覚、生き方そのものといった思想としても発展し、受け継がれてきた。今の時代に息づく"雅"を体感するのであれば、古都の記憶を宿した旅館に滞在するのがおすすめだ。日本の伝統美が生かされた空間でゆっくりと過ごし、研ぎ澄まされた技が光る季節感たっぷりの料理に舌鼓を打つ。そして、細やかで洗練されたもてなしに心地よさを覚える……そんな心満たされる贅沢な時間を過ごすことこそ、"雅"そのもの。いにしえの薫りを肌で感じ、歴史を通じて培われた日本の美を知る、印象深き旅となることだろう。

左上:自然や文化に触れられる多彩なアクティビティが用意されている。瑜伽 山園地の庭園内にある茶室で華道を体験できるプログラムも人気。

上:120㎡以上のゆとりのある広さが特徴の「ふふラグジュアリープレミアムスイート」。

左:別棟にあるレストラン「滴翠」では、地元の食材をふんだんに使い、和のハーブや大和野菜と呼ばれる伝統野菜を取り入れた美味を堪能できる。

写真提供=ふふ奈良

#### p.044

左上: 竹林の庭に敷かれた景石など、元々この場所に立っていた築120年の京町家の部材が随所に使われている。

上:木、土、紙といった伝統的な日本家屋ならではの素材を用いながら、現代における快適性を追求した居心地のよい客室「デラックス」。

下:カウンター席から調理する様子を目の前で楽しめる「割烹いずみ」で供される、美しい盛り付けの日本料理。

## p.045

上:庭を眺めることができる1階の「離れデラックス」。全ての客室が、端正な現代数寄屋造りの落ち着いた和室となっている。

左:ロビーのある本館と離れを繋ぐ路地。足元を照らす路地行灯の柔らかな明かりが、情緒漂う和の趣を演出する。

右:舞妓さんを呼んでもらうことができ、料理とともに雅な京舞の鑑賞やお座敷 遊びを楽しめる。

## ふふ 奈良

平城京に都があった時代に社寺が建てられて以来の歴史がある奈良公園の一角に、2020年6月に開業したスモールラグジュアリーリゾート。世界的な建築家・隈研吾が手がけた建物は、奈良の歴史風土に根ざし、現代の「庭屋一如」を体現。古都の建築美を継承する意匠が取り入れられた2階建ての館内は、地元の吉野杉がふんだんに使われ、奈良の伝統的な手仕事が生かされている。木の優しい温もりに包まれた各客室のリビングから望むのは、奈良公園のみずみずしい緑。全部屋に露天風呂があり、心地よい風を感じながら温泉を楽しめる。

奈良県奈良市高畑町1184-1 30室

#### ザ・ひらまつ京都

呉服屋として歴史を紡いできた木造建築物の一部を保存修復し、使用できる

部材や意匠を再び利用し復元。京町家ならではのディテールを生かしつつ近代的な5階建てへと進化させた空間が話題の都市型ラグジュアリーホテル。京都市のほぼ中心に位置する、古き時代の面影を残す通りに2020年3月にオープンした。"はんなり(洗練されて上質で華やかなさま)"という京言葉に象徴される、京都の街で積み重ねられてきた美意識や空気感を追体験するような時間を過ごすことができる。

京都市中京区室町通り三条上る 役行者町361 29室

#### 祇園畑中

歴史ある観光名所が多くある賑やかなエリアに位置しながら、敷地内に一歩踏み入れば静寂が漂う料亭旅館。古くから風流人に愛されてきた「市中の山居」の美学をコンセプトにしており、京の都に居ながらにして閑寂の境地を味わえるのが魅力。到着時に供される抹茶や、和の香りの演出など、さりげないもてなしの中にも京都らしさが宿る。全室が伝統的な調度品を取り入れた和室で、高野槙の木風呂を完備している。風雅な器に盛り付けられた季節感溢れる京料理も評判が高い。

京都市東山区祇園町南側505 21室

#### 寿司

## 西日本、すしの伝統と出会う

写真=中島火里、浅井憲雄、大泉省吾、坂本正行 文協力=西村晶子

\*p.046-053は英文書籍からの転載のため日本語テキストはありません。

p.054

一般的なすしのイメージといえば、いわゆる"江戸前"や、46~53ページの"九州前"のように、新鮮なネタをシャリにのせたにぎりかもしれない。だがそれらとはまた違った味わいを楽しめる、すしの伝統が西日本にはある。ここにご紹介するのは、それぞれの地域の文化と職人たちの矜持が生んだ、大阪・京都で親しまれるすしの数々だ。

握りたてが醍醐味の江戸前ずしは、シャリはネタに合わせて酢に 塩だけを入れたきりっとしたものが主流。煮切り醬油やツメ(とろ みのあるタレ)で頂くものもある江戸前と違い、"九州前"のすしは 同じにぎりでも、塩やすだちなどで淡泊な鮮魚の旨みや甘みを引 き出すものが知られる。

対して、行楽のお供や芝居見物など持ち帰り用中心にすしが普及した、大阪や京都の関西圏では、時間がたっても美味しく頂けたり、出掛け先でも食べやすいようにと工夫がなされながら発展してきた。大阪ずしの代表格"押しずし"は、すし飯と具材を一緒に押し固めたもの。木枠に入れ成型したもの、桶に入ったものや、棒状に巻き固めたものなど形は様々だが、いずれも持ち運ぶ間にすし飯とネタの味が程よくなじみ、絶妙な旨みが生まれる。大阪では「すしは飯に六分の味がある」といわれるように、保存がきく味のついたネタに馴染むようご飯は昆布を入れて炊き、砂糖と酢が入るため、ほんのりと甘いのが特徴だ。

#### 押し寿司

小さな木箱に詰めて押して作られ、上品な味つけと鮮やかな彩りの美しさから "二寸六分(約8.5cm四方)の懐石"とも呼ばれる箱ずし。その発祥の店といわれる大阪の「吉野寿司」では、もとは大衆魚で作っていたすしを「もっとご馳走に」という三代目の考案から、ネタを鯛や海老などの高級素材に変え、以来130年ほどその味を守り継いでいる。鯛の塩加減、あなごの煮つめの味、玉子の焼き具合などに、秘伝の技と手間が込められる。

創業360余年、大阪「すし萬」の代名詞といえる「小鯛雀鮨」。ぷっくりとして雀に似た形が名前の由来だ。昔ながらの製法を守り、熟練の職人が釜炊きしているで飯に淡い桃色の小鯛の姿が美しい。竹の皮に包まれた棒状の品のほか、桶入りの伝統的な「古傳桶詰」にも老舗の矜持が光る。

#### p.055

#### 蒸し寿司

蒸しずしは、1850~60年代頃の京都か大阪で考案されたといわれる、寒い時期に喜ばれた温かいすし。熱を通しても色が変わらない、焼きあなごやしいたけを混ぜたすし飯の上に錦糸玉子をのせ、茶碗のまま蒸籠にかけ蒸し上げる。(「吉野寿司」)

#### ちらし寿司

すし飯の上にとりどりの具材が盛られるちらし寿司。江戸前は鮮魚を多く用いるのが特徴だが、関西ではこの「吉野寿司」のちらしのように、焼きあなごや錦糸 玉子をたっぷりのせた具沢山な品が親しまれる。

#### 助六寿司

歌舞伎の演目の登場人物にちなんで命名された、いなりずしと巻きものを詰め合わせたもの。甘辛く煮た油揚げにすし飯を詰めたいなりずしは、関東では俵形、関西では三角形のものが主流だ。京都「中村屋」の立派な折詰は、差し入れや贈答用に人気の品。

#### 手毬ずし

雅やかな手毬ずし(手前)は古都・京都の名物のひとつ。ころんと丸くまとめたひと口サイズがなんとも可愛らしく、芸舞妓さんが大きな口を開けなくても食べられると、地域の文化に根付いてきた。楽屋見舞いやお土産ものとしても喜ばれる。(京都「下鴨いち満」)

#### 吉野寿司

大阪府大阪市中央区淡路町3-4-14 Tel. 06-6231-7181 持ち帰り 9時30分~18時 店内(昼のみ)11時~13時30分(L.O.) 土曜・日曜・祝日定休

## すし萬 本店

大阪府大阪市西区靱本町2-3-7 Tel. 06-6448-0734 9時~17時 日曜•祝日定休

#### 中村屋

京都府京都市左京区万里小路今出川上ル Tel. 075-781-4048 10時~17時 不定休 前日までに要予約 nakamurayasukeroku.com

#### 下鴨いち満

京都府京都市左京区下鴨西半木町93-1 Tel. 075-791-0101 11時~13時、16時~22時

#### 水曜定休 要予約

## 豪華列車

## 西日本 列車の旅へようこそ

撮影=柄木孝志(p. 56-57)、江原英二(p. 60-61)、大泉省吾(p. 61)、久間昌史(p. 62)、西山 航(p. 62) 大見謝星斗(p. 62)、坂本正行(p. 62) 文=編集部

p.056

2013年に運行開始した九州の寝台列車「クルーズトレイン ななつ 星in九州」の登場を皮切りに、ラグジュアリーな特急列車や、地方の原風景や旬のローカル食材を味わえる個性的な観光列車が続々登場。近年、鉄道の旅が再び注目を集めている。西日本を満喫するユニークな旅へとご案内しよう。

日本海を見渡す山口県宇田郷の鉄橋を走り抜ける「TWILIGHT EXPRESS 瑞風」。深緑の車体は、沿線の景観を損なうことなく風景に溶け込む。

p.058

## いま話題の列車に乗って旅に出よう

贅を尽くした意匠で彩られた空間の車窓から、海に山に、川、そしてのどかな田園風景へと移り変わる景色を心ゆくまで眺めながら、美食と地酒に舌鼓をうつ。そんな贅沢が叶うのが、日本の観光列車だ。その独自のきめ細やかなサービスと高いデザイン性で、ヨーロッパのオリエント・エクスプレスや、世界遺産にも登録されたスイスのレーティッシュ鉄道に勝るとも劣らない、優雅な旅を提供している。

世界の富裕層までも虜にする日本の鉄道旅、なかでも西日本エリアでは2020年10月にJR九州の「36ぷらす3」が運行を開始。熊本県産のい草を使った畳を取り入れた和のインテリアや、九州ならではの特別な車内体験プログラムが話題となっている。JR線以外にも、ピザ窯を設置した福岡の列車や、三大清流・長良川沿いを駆け抜ける観光列車など、その種類は実に多種多様。列車のなかにいることを忘れてしまうような、夢のような時間があなたを待っている。

#### 36ぷらす3

## 一九州エリア

デザインと物語でゲストを魅了するJR九州のD&S(デザイン&ストーリー)列車の新型車両。内装は、「ななつ星」も手がけた水戸岡鋭治さんが担当した。組子をはじめとする木材をふんだんに使用した車内には個室が多数用意されており、その雰囲気はまるでサロンのようだ(左の写真は1号車の個室)。また好評なのが九州の老舗料亭や有名店の食事が付いたプラン。下は、ミシュランプレートに選出された熊本「花小町」の御重コース(木曜日ルートの個室のみ)。さらに4号車では、梅酒づくりや熟成黒酢の試飲など、曜日によって異なる九州らしい体験を提供するとともに、九州7県を走る5つのルートの沿線ストーリーを上映している。地域への理解を深めながら旅ができるのも最大の特徴だ。

木曜日「赤の路」博多~鹿児島中央:「花小町」ランチプラン(個室)2万5500円 (税込み)

※2名個室利用時の大人1名の代金。2名個室を1名で利用する場合は、1万9000円の追加料金。

https://www.jrkyushu-36plus3.jp

p.059

## THE RAIL KITCHEN CHIKUGO

#### —福岡

2019年に福岡県を基盤にする西日本鉄道から誕生した観光列車で、赤いチェック柄のテーブルクロスをイメージした可愛らしい3両編成の車体(下)がトレードマークだ。「筑後の素材を活かしたグルメ」をテーマに、2号車のピザ窯付きのキッチンカー(右下)から、できたての料理をサーブする。3種類のコースが用意されているが、人気なのは「地域を味わう季節限定コース」。時期によって内容は異なるが、3月5日から5月30日までは「沿線の果物」を使用した料理を大牟田駅から福岡(天神)駅間を走行する間にいただける。いちごとキウイの「フルーツピザ」(右)に、あまおういちごのソースをかけた「博多和牛のステーキ」など、ここでしか味わえない筑後の美味を車窓の景色とともにご賞味あれ。

「地域を味わう季節限定コース」8800円(税込み) https://www.railkitchen.jp

## 青の交響曲

## 一大阪/奈良

「心に響く旋律のように、あなたを上質な大人旅へ誘う」そんな意味を込めて名付けられた近畿日本鉄道の観光特急が、大阪市内の大阪阿部野橋駅から桜の名所・奈良県吉野駅の間を約80分間かけて走行する。そのコンセプトの通り、車内はシックで高級感のあるデザインでまとめられ、座席はすべて2名がけと1名がけの幅広のデラックスシート。2~4名で利用できるツインシート(右下)とサロンシートがゆったりと配置されており、快適に過ごすことができる。また、2号車のラウンジ車両へ行けば、大型のバーカウンター(下)で、軽食や地元の特産品を使った和と洋のスイーツ、地酒が購入可能。メニューが豊富にあるため、もしセレクトに迷ったら専属のアテンダントにおすすめを尋ねてみよう。

大人 730円 (特急券520円 特別車両券210円) ※上記料金のほかに乗車区間の運賃が必要。 https://www.kintetsu.co.jp/senden/blue\_symphony

## ながら

## —岐阜

長良川鉄道から2016年にデビューして以来、長良川の自然・文化・味を楽しめる列車として評判の観光列車「ながら」。岐阜県が誇る名川に沿って美濃太田から北濃まで、山と清流に囲まれた絶景のなかを走り抜ける(上)。春は桜、夏は新緑、秋は紅葉、冬は雪景色と四季折々に表情を変える景色は飽きることがない。車内のインテリアに地元の特産品の、郡上八幡ののれんや一宮のファブリックを使用(下)しているのも見どころ。そしてボリューム満点のラン

チプランや、地酒とおつまみが付いたほろ酔いプランもあり、美味 しい食事がより一層旅を盛り上げてくれる。週末と祝日を中心に 年間150日ほどしか運行していないため、事前にホームページか らスケジュールを確認することをおすすめする。

大人 510円(乗車整理券) ※別途、乗車区間運賃が必要 http://www.nagatetsu.co.jp/nagara/

p.060

## 西日本を巡るラグジュアリーホテル

## TWILIGHT EXPRESS 瑞風

#### 一山陰・山陽エリア

鳥取砂丘や出雲大社、嚴島神社など、各地に見どころがある山陰・山陽エリアを巡る優雅な旅へと誘う上質な寝台列車「TWILIGHT EXPRESS 瑞風」。日本初の豪華寝台特急であった「トワイライトエキスプレス」が26年という長い活躍の歴史に幕を下ろしてから、2年後。その伝統を受け継ぎ、より一層ラグジュアリーな内装とサービスへと進化して2017年6月に運行を開始した。

「上質さの中の懐かしさ」をコンセプトに、アール・デコを基調にしたデザインは、列車とは思えない、高級ホテルのような雰囲気が漂う。全10号車で編成された車両には、四季折々のダイナミックな景色を楽しめる展望車から、立礼茶席も備えたラウンジカー、そしてオープンキッチン付きの食堂車(2021年2月現在、コロナウィルス感染拡大防止のためクローズ。車内での食事は客室にて提供)も完備している。

3タイプの客室が全16室あるなか、1車両丸ごと独り占めできる「ザ・スイート」は驚きの広さと設備で乗客を魅了している。まずゲストを迎え入れるのが、プライベートバルコニー付きのエントランス。そこを進むと、床から天井まで伸びる大きな窓とソファ、テーブルを備え付けた広々としたリビング・ダイニングが。隣の部屋にはツインのベッドルームがあり、さらに奥へと進むとモノトーンのシックなデザインで統一されたバスルームにつながる。寝台列車では珍しい、バスタブが設置されているのも、このスイートならでは。湯船から移りゆく車窓の景色を贅沢に堪能できる。

さらに「瑞風」の特別な体験のひとつが、1日1回の立ち寄り観光だ。有名な観光地だけでなく、知る人ぞ知る日本の原風景や、非公開の場所も見学が可能。走行エリアや宿泊数が異なる5つのコースが用意されているが、おすすめは西日本の名所を一通り見学できる2泊3日の「山陽・山陰コース(周遊)」。まだ見ぬ西日本の美しさを再発見する旅になることだろう。

上:7号車にある「ザ・スイート」の重厚感のあるリビング・ダイニング。

下:2泊3日の「山陽・山陰コース(周遊)」は、新大阪発着で1日目は岡山駅に停車、周辺の岡山後楽園(上)を見学。2日目は宍道駅で下車し、昼食と観光に。最終日は鳥取駅まで行き、鳥取砂丘(下)などを観光。すべて車中泊。

## p.061

左上:5号車のラウンジカー「サロン・ドゥ・ルゥエスト」では、夕食前に食前酒がいただけるアペリティフタイムのサービスも実施。現在は、パーティションを設置するなど、万全のコロナウイルス感染症対策をしてゲストを迎えている。

左:クルーは全員、ホテルや客室乗務員などのサービス業を経験したおもてな しのプロ。

右上:大理石が敷かれた「ザ・スイート」のバスルーム。浴槽は揺れてもお湯が こぼれない仕様に。

下:バスルームの横のベッドルーム。上方にある窓からは美しい夕焼けや星空も見られる。

1泊2日の片道タイプと、2泊3日の周遊タイプの計5コース ※季節により内容に変更あり https://twilightexpress-mizukaze.jp

p.062

# 列車旅の新時代

## クルーズトレイン ななつ星in九州 一九州エリア

豪華観光寝台列車の先駆けとして有名な「クルーズトレイン ななつ星in九州」。運行開始から8年目を迎えても、その人気は衰えることはない。

この列車の魅力のひとつは、有名工業デザイナーの水戸岡鋭治さんが意匠を凝らした内装だろう。大川組子や有田焼など九州の工芸品を贅沢に取り入れた全14の客室は、それぞれ仕様が異なる。2号車のダイニングカーで、地域を代表する料理人が「地産地消」をテーマに腕をふるう食事もこの旅の楽しみのひとつ。食後は、社交場とも呼ばれる1号車のラウンジカーへと席を移し、美酒を片手に前方の一面の窓に広がる星空を眺めながら、乗り合わせたゲストと会話を弾ませるのも列車旅の醍醐味だ。

「ななつ星」にはいくつかの旅のコースが用意されている。昨年の「7周年特別プラン」では3泊4日で福岡・大分・宮崎・鹿児島の4県を巡り、昔ながらの町並みが残る門司港や美々津の町散策、鹿児島の伝統工芸品・薩摩焼の窯元で絵付けを体験。そして2日目には、なんと列車を離れ鹿児島の大自然に囲まれた有名宿に宿泊するという充実した内容だ。

車内の設備やサービスの工夫だけに留まらず、沿線の魅力も 存分に味わえる「ななつ星」。今までの鉄道旅行の概念を覆す、新 しい旅の形を提供するトラベルコンテンツとして目が離せない。

上:7号車に作られた最上級の「DXスイートA 701号室」の客室。一面の窓から 景色を見渡せる唯一の部屋。

左:1号車にあるラウンジカー「ブルームーン」。

中:「7周年特別プラン」3泊4日のコースのDXスイートに宿泊の乗客は、霧島連峰の絶景を望む「TENKŪ」の露天風呂付きヴィラに滞在。それ以外のゲストも鹿児島県の一流旅館にアテンドされる。

右・左下:「TENKŪ」で人気の「川のグランピング」。山の野草やホテルの畑で育てた野菜を使用した料理など、ここならではの食体験を堪能できる。

下:古代漆色を再現した深みのあるワインレッドの車体に金色の「ななつ星」のエンブレムが映える車両。

ななつ星は現在「1泊2日」と「3泊4日」の 2 ルートで運行中 ※季節により内容に変更あり https://www.cruisetrain-sevenstars.jp

#### **TENKŪ**

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N ext Issue

# 2021年 秋/冬号予告 9月発売予定

# 京都の美に触れる

秋から冬へと季節が移ろう頃、京都は最も「京都らしい」姿を見せてくれる。 紅葉、そして雪景色の中を巡る古都ならではの美術館や料亭。精緻な手仕事を施した工芸品に出会える老舗の数々。

さらに第二特集では、日本のスノーリゾートの魅力をたっぷりと紹介する。

今こそ、心静かに美と向き合う旅を、世界中の京都ラバーにお届けしよう。



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# 「アレクサ、母さんにかけて」 「アレクサ、通話にでて」

# 僕らは"家族のビデオ通話"をはじめました。

いつもそこにある Alexa だから、もっと気軽にビデオ通話ができます。スクリーン付き Echo デバイスを使っているご家族同士で、Alexa に話しかけるだけで、ハンズフリーでビデオ通話ができます。会話が弾むのは、きっと顔が見えるから。帰省できない時やちょっと話がしたい時、ビデオ通話で家族の優しい時間を贈りませんか?マイク / カメラのオン / オフボタン、カメラカバー付きカメラで、プライバシーも守れます。Alexa は声の力を通じて、日々の暮らしの中で「できること」の幅を広げます。

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- ※3 2020年10月1日現在の価格です。実際の販売価格はAmazon.co.jp をご確認ください。







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